

Doris Day Quits Warners

Hollywood—Doris Day, after eight years with Warner Brothers, has been released from her contract at her own request.

In 1947, after soloing on one of Les Brown's biggest records, *Sentimental Journey*, she left the band to make a try as a single. She got as far as a date in a small New York club and didn't appear to be going much further when she was signed, at the suggestion of songwriters Sammy Cahn and Jule Styne, by producer-director Michael Curtiz for the lead in *Romance on the High Seas*.

She recently completed the lead in MGM's Ruth Etting biofilm, *Love Me or Leave Me*, on a loan from Warners, and as partner with her husband and business manager, Marty Melcher, in Arwin Productions she is scheduled to star in her own biofilm, *Rhythm and Blues* and at least one other picture for Warner release.

Bands Push Into Midwest

Chicago—General Artists Corp., is pointing its name bands in this direction for its seasonal midwestern push. Nearly a dozen of them will go out on tour before or during the spring.

Jan Garber runs out his current one-niter itinerary on March 3 when he opens the Roosevelt hotel in New Orleans. Russ Morgan and Ralph Flanagan will make this territory through March, while Joy Caylor and her all-girl band embark later in the month. Henry Russe will spend March circling Texas and other southern points.

Ralph Marterie and Buddy Morrow have their midwestern dates in April, and the Billy May ork with Sam Donahue at the helm come through in May. Ray Anthony is reorganizing his band to begin a tour of New England on April 9, and Stan Kenton is scheduling the central states for May and June. Kenton, incidentally, is planning to carry his dance library, not his concert book.

Flash Disc Stars, With No Biz In Show Biz, Called Ruinous

By Les Brown

Chicago—There's a growing cynicism among certain talent agents over the future of a show business that has allowed itself to become heavily dependent upon the record industry. The bookers are grumbling, but not too loudly, about the quality of personal appearances by artists who have cashed in for quick record hits, who have risen suddenly to fame but who have no grasp of the finer art of entertaining live audiences with what is called showmanship.

Today nearly any singer can make records if only on small labels. And, disc successes being as unpredictable as they are, even the poorest of singers can emerge with something of a name by way of a gimmick tune that clicks.

Signed, Exploited

He or she is signed immediately by a booking agency that exploits the popularity, however temporary, to the hilt. The design is to milk them the most when they're hottest and to let them go when their popularity wanes. Naturally, all this concern for a quick killing has a way of lowering the quality of performances onstage.

Actually, the agents deem themselves as guilty as the a&r men for sponsoring this situation today, but many are sorry they ever started it.

They fear disastrous consequences in live show business—like the bottom falling out—from a parade of newcomers who pass on or off the scene according to the record charts.

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Part One of Two Parts



A CARLOAD of talent gathered at a meeting of the west coast National Ballroom Operators Association members in Los Angeles last month to discuss problems of mutual interest to leaders and operators. On hand from the band fronts were (front row): Sam Donahue, Woody Herman, Leo Anthony, and Jerry Gray. At Rear: Stan Kenton, Lawrence Welk, Les Brown, Harry James, Ray Anthony, Freddy Martin, and Orrin Tucker. (Photo by Dave Pell)

Rogers Joins Atlantic Records As Music Director And Artist

Hollywood—The first act of Nesuhi Ertegun after joining brother Ahmet's Atlantic Recording Corp. as vice president was the signing of trumpeter Shorty Rogers to an exclusive contract under which Rogers will be music director (including a&r activities), as well as a recording artist.

Rogers, who has been heading a small unit featuring Shelly Manne here, formerly was under contract to RCA Victor. He said he was making the switch because it will give him "greater freedom and wider opportunities."

"We are pleased," said Nesuhi Ertegun, "to inaugurate Atlantic's expanded EP and LP program with an artist of Rogers' stature. Shorty

is a leader in the modern jazz movement and will give Atlantic more of the strong package merchandising it is planning."

Rogers has worked with Ertegun before when the latter was handling 1922 releases for Contemporary.

Mary Lou Waxes For Jazztone Discs

New York—Mary Lou Williams, back in this country after several months in Europe, recorded an album recently for the new Jazztone society (*Down Beat*, Feb. 9).

Accompanied by Wendell Marshall and Osie Johnson, Mary Lou performed in a widely varied program which included an old blues her mother had taught her; a ragtime piece; *Roll 'Em*; a modern composition, *I Love Him*, that she had completed the day of the sessions; *Jericho* in a mambo-born, cha-cha-cha framework, and some standards.

On several numbers, Mary was heard without accompaniment. The records will be available to Jazztone society members and may also be released in record stores on the Concert Hall label.

That Was The Dixie Flyer

Gleason Digges Ye Olde Jazz

New York—In olden days, it was the custom for a music-minded prince or local lord to have his own musical retinue, an orchestra paid to play only for him and his guests.

Started conductors on a train to Detroit recently saw a present-day lord and his musical court board two private cars and roll along merrily the rest of the way. The 20th century patron of the musical arts was Jackie Gleason, a member of CBS royalty and a long-time admirer of Dixieland jazz.

Jackie had agreed to do a benefit in Detroit and thinking glumly of the long train hours ahead, he decided to hire a Dixieland band led by Max Kaminsky to entertain him and friends en route.

Max, who had played a party at the Gleason home the previous spring, collected such informal associates as Jimmy Crawford, Dick Cary, Hank D'Amico, Ray Diehl, and accordionist Bob Creash.

Their only job was to play any Jackie Gleason requests on the trip and when they arrived in Detroit, they played at a Gleason party after the benefit. Then the musicians flew home because of other commitments, and Lord Gleason had to return to New York musicless.

On the train, the musicians alternately made music and partook of refreshments, and soon the happy throng was joined by conductors and other railroad personnel, eager to verify what their ears had heard. The loot for the musicians, by the way, was well over scale and, as Kaminsky later reminisced, "This was the first time I ever played on a job that wasn't a job."

Ella Up For Top Role In 'Pete Kelly's Blues'

Hollywood—Jack Webb was negotiating at deadline of this issue to sign Ella Fitzgerald for the role of Maggie Jackson in the upcoming screen version of *Pete Kelly's Blues*, Richard L. Breen's film adaptation of the radio serial of the same name Webb starred in some years ago.

Maggie Jackson was one of the principal characters—a Kansas City night club singer—in the radio serial but the role will be expanded into one of more importance in the film. The locale and general outlines of the story remain the same, with Webb in the role of the trumpet player (the soundtrack to be recorded by Dick Cathcart).

Opening scenes will show a jazz musician being laid to rest in a New Orleans cemetery, with the traditional jazz-legend band in attendance. The sequence will be shot in New Orleans, and the music will be recorded there by a New Orleans band assembled there by Webb's music adviser, Matty Matlock. Starting date is tentatively set at March 1.

Columbia Debuting 'Hall Of Fame' LPs

New York—Columbia Records is issuing a handy collection of record classics in its new *Hall of Fame* series. The first two 12-inch LPs in the series are *A Treasury of Song Hits*, which presents top vocalists in a collection of their hit songs, and *Ballroom Bandstand*, anthology of popular instrumental hits.

The *Ballroom Bandstand* recording features such well-known instrumentals as *Two O'Clock Jump* by Harry James, *Drummin' Man* by Gene Krupa, *Jersey Bounce* by Benny Goodman, and *Northwest Passage* by Woody Herman.

Caught In The Act

First Nitery Date In 21 Years A Big Fred Waring Success

Las Vegas—Fred Waring's Pleasure Time Revue of 1955, his first nitery appearance in 21 years, scored a big success with Vegas audiences during their first night club appearance in the Congo room of the Hotel Sahara.

Everything about the show was in keeping with the high musical standards and excellent sense of showmanship that has long been associated with the Pennsylvanians. Since the production came to the Sahara as a complete package show, it really had to stand on its own merits in order to make it. Besides personable leader Waring, the revue featured an 18-piece ork, whose members also sing and double on many instruments, and a

(Turn to Page 24)

Just Testing

New York—One of the plagues of a jazz pianist's life is the state of unharmony of most pianos in the nation's clubs and auditoriums. Recently, an all-star jazz concert at Manhattan center was marred by a particularly bad piano. One of the musicians, having tested it just before the concert began, turned to one of the promoters, smiled grimly, and said, "Nice harpsichord you have there."

New TVer Spots McKinley's Ork

New York—Ray McKinley and a 12-piece orchestra will provide the music on WABC-TV's new 2½-hour variety show, *Entertainment*, which debuts Feb. 28. McKinley's band will include such musicians as Mel Powell, Bobby Hackett, and Billy Butterfield.

Entertainment, to be seen weekdays from 12:30 to 3 p.m., will feature Ted Poston as emcee, with singer-pianist-guitarist Bob Carroll and Marion Colby, who is currently appearing in *Pajama Game*.

The program will originate each Monday through Friday from ABC's Little Theater in Times square, playing before a live audience of 300.

Turk Murphy Set For East

San Francisco—Turk Murphy, who is currently breaking all records at the Tin Angel, waterfront Dixieland joint, leaves early in April for a three-month tour of the east which the Gale Agency is now setting up.

Murphy has replaced pianist Wally Rose with Pete Clute, a student of Wally's, and will probably have Don Kinch on trumpet instead of Everett Farey, and Squire Gersbach on bass when the group goes east. They are tentatively set to open in Chicago at the Preview on March 31, followed by dates in Toronto, Pittsburgh, and New York.

NY City Opera Co. To Open March 17

New York—The New York City Opera company will open its spring season March 17 and will continue for five weeks through April 17, according to Joseph Rosenstock, general director of the company.

The company will present its first production of *The Merry Wives of Windsor* by Nicolai and a revival of Donizetti's *Don Pasquale* during the coming season, and also will offer Rossini's *La Cenerentola* in a new English translation by Martha W. England and James Durbin Jr.



Another year, another plaque for Stan Getz who continued his long chain of *Down Beat* poll-winning successes with a victory in the readers' poll once more in 1954. Stan received his plaque on John McEllan's *Top Shelf* show in Boston, with *Beat* correspondent Bob Martin (center) doing the honors.

'I Have The Right Band, Attitude Now,' Says Getz

New York—Since his time of troubles, Stan Getz appears to smile less often. His demeanor on and off the stand is more serious, more concerned with security, personal and profes-

sional. His immediate musical concern is the development of his new unit which has been together in its present form since Nov. 15. Three of the men are recent Gerry Mulligan alumni—trumpeter Tony Fruscella, drummer Frank Isola, and bassist Bill Anthony. The swiftly swinging pianist, John Williams, who was recently signed by EnArcy as a soloist, has worked with Getz before on records and on the road (as has Isola).

"I have the band I want now," affirms Stan. "It was when Tony joined us that the band seemed to completely relax. I remember one night in Buffalo when everything began to feel just right. That's the feeling we want to keep. In this band, everyone contributes some-

thing to each other. We think and play as a unit. We have empathy. As for our library, we're trying to do as few of the old record tunes associated with me as we can get away with.

New Stuff

"The basis of the book now is new material like several of Bob Brookmeyer's originals and arrangements, and some contributions by Phil Sunkel. Phil is the trumpet player who has been writing and playing for Dan Terry's band. He writes wonderfully, and is going to do more for us. In fact, I plan a whole date for Norgren on which we'll use nothing but Sunkel originals and arrangements.

"For the rest," Stan continues, "we have a lot of head arrangements on standards and the like, and we jam a lot. We also have a series of endings, old Basie endings. So far we have endings #1, #2, and #3. If we're playing a new tune, we'll tack on one of those endings so we'll wind up playing together. Sometimes, as with all head arrangements, we'll experiment around on a tune and on new endings, and if we like the way it works out, we keep it in the book."

Getz at the time of this conversation was soon to begin the Birdland tour through February and into early March, a tour on which he was co-featured with Count Basie, George Shearing, Sarah Vaughan, Erroll Garner, and Lester Young. Both Lester and Stan were to appear as soloists with the Basie band, and the prospect of playing with Basie was a great and obvious source of pleasure to Getz. "I'll be playing with Basie," he grins, "you can imagine how I feel." As he was to say a few hours later on a WPIX-TV program, "playing with Basie for a jazzman is the equivalent of a classical musician playing under Toscanini."

More Colleges

After the tour, Getz' unit goes into Birdland from March 10 to 30, and the next day they begin two weeks at Boston's Storyville. Plans now are for Stan to continue hitting the clubs thereafter, but also to play as many college dates as possible. "Eventually," says Getz, "I'd like to do the same thing Brubeck's doing—play three or four of the top clubs in the country during the year and then play maybe three or four nights a week (college and concert dates and other one-nighters) the rest of the time."

"But I do want to keep playing jazz in the clubs. I don't believe you can entirely take jazz away from the clubs and put it into concert halls. In a club, I can relax more. There's five chances a night—five sets—and so working in a club doesn't add tension to the more sensitive musicians who aren't used to the concert stage. Another thing is that the way most of the concerts I've been on have been arranged—you're usually just warmed up by the time the concert is over. Even in a club, after five

Getz Going

Hollywood—Stan Getz soon can check off another milestone on the road back.

Around March 1 Norman Granz will release, in both LP and EP package forms, the Stan Getz solo portions of the final JATP concert of 1954 (other stars were Ellington & band, and the Brubeck and Mulligan groups), which took place in Los Angeles on Nov. 8.

Title of the set, which will include a folio of Stan Getz photographs and sell for around \$10, is "Stan Getz at the Shrine." Many believe that this performance was the greatest in his career.

sets, you're often just really beginning to play.

"But maybe more of us will get used to the concert scene in time. It depends, too, on the kind of hall in which the concert is held. If it's small and informal, the music will be more creative. If it's big and formal, some of us get real tightened up to the point where we can't go past the point we were the night before or the week before, and so we can't try to move ahead and play differently.

"Sometimes, too," he says, "I get the feeling that our arrangements aren't flashy or big enough to hit all the people in a big concert hall, but they probably would go over better in a small college hall. Another way in which a college concert would be easier than a large, big city affair is that on those college dates on which you get to play, let's say, two 45-minute sets, you do get some chance to warm up.

Agreement

"I agree with Brubeck, by the way," adds Getz, "that one loud guy in the front row in a club can ruin your whole night. Loud conversation immediately raises the dynamics of the music. You can't hear yourself, so you play louder and eventually you miss what you're trying to do. And it seems never to fail that the loud ones get a front seat. Some clubs help a lot by telling the noisy ones to move back or keep quiet. Particularly good in this respect are Frank Holzfeind's Blue Note in Chicago, and Storyville in Boston, where people in the audience itself tell the talkers to quiet down."

As for Getz' long-range aims, they include a desire to study piano and composition and a hoped-for plan whereby he could spend three months a year in Europe. But Stan's present goal is the building of his new unit into one of the best groups in contemporary jazz. Thereby he also intends to prove that he is serious about his music and his future, and that he won't goof again.

Speaking Frankly

Stan talks frankly about his past mistakes, and he also has direct views on the problem of narcotics in general. "A lot of people," he begins, "want to read and talk about the things that happen to people when they're addicted, but they don't really want to know what causes it. I mean, they want to know about narcotics in terms of sensational stories, but they don't want to take the effort and time to probe deeper into the roots of the problem. It's this lack of knowledge, this lack of accumulated data on narcotics addiction that makes treatment difficult now. Psychiatrists and doctors still know very little about it."

"There are some valuable beginnings. Narcotics Anonymous, for example, is great, but so far it's too small, there aren't enough chapters. And there are doctors who are beginning to collect data. I know of three in the New York area who are giving out prescriptions for the stuff you need to kick it. They keep in touch with the addicts and with Danny Carlson of Narcotics Anonymous."

"At the same time, these doctors are both helping people and gathering information on the basis of which they may be able to help even more in the future."

More In Open

"The whole problem should be more out in the open," Getz asserts. "There should be more doc-

Radio And TV

Things Aren't That Bad, As This Show Points Out

By JACK MABLEY

Chicago—Ed Sullivan did the broadcasting industry a favor when he put on his "radio through the years" show. It was a terrific demonstration of how far entertainment has advanced in a couple of decades. Paul Whiteman conducted a large orchestra through an arrangement of *When Day Is Done*, and it wasn't until halfway through the thing that you realized they weren't trying to be funny.

At one point Whiteman threaded his way through the orchestra, to a spot in front of the fiddle players, and personally conducted them through a few bars, just like Spike Jones and Sir Frederick Gas.

Sullivan rushed up to Whiteman as the last cymbal crashed and cried, "Magnificent, Paul, magnificent!" and he was just as sincere as when he is talking about a Lincoln going up a hill. It was touching, but Sullivan's idea of magnificence and mine are miles apart.

The Pickens Sisters were reunited, and you can say they had everything in their day that the Chordettes have in this, except maybe a record of *Mister Sandman*. Rudy Vallee sang and was no worse than he was the day when he was kissed by a grapefruit in Boston.

It was all extremely interesting, and it all made today's people look pretty good—Eddie Fisher, Jo Stafford, Dinah Shore. The contrast in a couple of generations was beautifully demonstrated to me a couple of Saturdays back when a local record show played Russ Columbo's *Prisoner of Love* all the way through and then ran a few bars of Perry Como's record of same. Como deserves everything he has.

Now that radio is the poor cousin of television, we're hearing some really first-rate experiments.

Week End, a gab and record show Sunday afternoons on NBC, pulls in a dozen talkers on a variety of subjects—Walter Kieran for funnies, Jinx Falkenberg on women's stuff, a Hollywood report, Leon Pearson on heavy matter, Everett Mitchell for farmers, and some interviews. It's good variety.

We've caught only snatches of Bing Crosby's new show in which he talks about everything under the sun, which at times embraces some relatively heavy pontificating for a crooner. What we heard was intelligent, understandable, and provocative. That sounds like a cover blurb for a book, but maybe it should sound like that.

On a recent Friday night we tuned in a radio disc jockey show on NBC shortly after it had started. The dj was ribbing Pat Weaver, the NBC president. He also was giving a minority report on modern jazz. He misses the melody. If you don't quite comprehend the modernists, it's against the union rules to confess publicly that you're a slob whose tastes are too fundamental for the high plane. But this fellow confessed, and then played a Goodman record. "Any Goodman record," he said.

Then he took off on color television—an act which I'd say requires considerable moral courage when you do it on NBC. He didn't think much of color television and thinks a lot of persons have been conned into thinking it is practically here when, as far as he knows, it isn't any place but in Pat Weaver's living room.

I still didn't know the identity of the courageous disc jockey but figured he must be a freak—got on the air by mistake. Too funny to appeal to the dumbkops the networks think are on the other end of all their radio programs. Too blunt to be allowed on the network air.

I was right, too. The fellow was Charlie Andrews, who was subbing for Dave Garroway. Charlie is and has been for about 10 years the writer of Garroway's humor. Charlie is a very funny fellow in his own right, but he is dangerous. Things got down to normal after Charlie's half-hour. He was succeeded in the next segment by Alec Templeton, who isn't dangerous at all.

If a request to get Andrews into a regular dj spot isn't enough, I'd like to challenge NBC to do it.

Ames' Plan Video Series

New York—The Four Ames Brothers have been signed for a 26-week television series to begin April 1 on 195 stations from coast to coast.

The program, a situation format with a new plot for each telecast, will consist of dancing, comedy, and acting as well as singing. The series is currently being filmed in Hollywood.

tors like these three helping to get people off it, finding out more about it, and there should be clinics or something like that to which addicts could go. The only other thing that might cure an addict is a year in jail. I know. But even that's not sure. A jail can either cure or kill you mentally. Some come out full of vengeance, and go back on narcotics to defy society some more. I was lucky. I had something to come back to. A family and a career.

"But one thing I want to make sure to say is that if a guy is in, all hope of help is not gone. There are places like NA where he can go. What we need is more of those places and more research and active work in the field so that doctors and psychiatrists can know how best to treat an addict. Also needed are more people concerned with the problem itself, and not with the headlines alone."

—nat

Loco Preparing Concert Mambo

New York—The mambo, already making inroads in jazz and pop fields, now is being prepared for the concert hall.

Joe Loco, who recently signed with the Edward B. Marks Music Corp. to head its Latin American music department, is composing and arranging what is believed to be the world's first mambo symphonette. Tentatively, it is to be in three movements and will be called *Symphonette in Mambo Tempo*.

Loco, who had had his own mambo quintet for the last three years, was one of the first to introduce Latin rhythms to American tunes with his recording of *Tenderly*.

Capable of playing a number of instruments, he has been associated with the orchestras of Tito Rodriguez, Machito, Noro Morales, Tito Puente, and Vincent Lopez.

Steve's Cats

New York—For the benefit of *Down Beat* readers who view the Steve Allen show, herewith is the personnel of Skitch Henderson's orchestra on the program: Doc Severinsen, trumpet; Arthur Berv and Jack Berv, French horns; Herb Dawson, saxophone; Lou McGarity and Abe Pearlstein, trombones; Frank Carroll, bass; Tony Gottuso, guitar; Bobby Rosengarden, drums.

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Winterhalter Shepherds Talent At Victor To 7 Million-Copy Records

By Hannah Altbush

New York—Although he receives no gold disc when sales hit the million mark, the music director on a recording date deserves much of the credit for its success. The most important of these music alchemists, Hugo Winterhalter, celebrated his fifth anniversary with RCA Victor Jan. 16.

During that time, Winterhalter has provided lush musical backgrounds for no fewer than seven gold records.

Four of these million-copy sellers were Eddie Fisher's including *I Need You Now*. Two were recorded with Perry Como and one with the Ames Brothers.

Arranges For Fisher

Winterhalter has done all of Fisher's arranging and conducting on record dates since he's been with Victor. He conducts on all dates for the Ames Brothers, as well as on many Como sessions. In addition to writing arrangements and leading the orchestra, Winterhalter chooses material for the artists, looks for new talent to record, plans record sessions, and often supervises record dates.

The orchestral background he provides differs with each artist. "I'm very much influenced by whatever artist I'm assigned to," Winterhalter says. "Every artist requires a different approach in accordance with his style. For example, I would use more background, heavier orchestration, for Fisher than I would for Como. I'm also always on the lookout for fresh ideas and a new approach to orchestral background music."

In choosing material for artists, Winterhalter studies the market



Hugo Winterhalter

closely and tries to keep up with whatever seems to be the current trend.

"Right now, rhythm and blues numbers are big in the popular field," he explains, "just as country and western songs became pop hits a few years ago and then passed pretty much out of the picture. These trends usually don't last very long. Fortunately, 'class' music—beautiful ballads and good instrumentals—is always in demand."

It Takes Longer

A good ballad or instrumental, Winterhalter maintains, usually takes longer to gain popularity, but once it takes hold, it remains a hit longer than the gimmick songs.

As an example, he points to his recording of the *Song of the Barefoot Contessa*, which had been out

for four weeks before it made any noticeable noise on the cash registers, but according to latest reports has been picking up heavy sales.

Winterhalter's talent scout duties keep him alert for new artists. He likes working with young, new talent and feels that a continual addition of new blood is a very important part of a record company's operation. He recently did a record date with Victor's newest additions, the nine La Falce Brothers, and he's very excited about them. "They have a great future," he says.

'Anybody's Guess'

How long the trend in vocal groups will last "is anybody's guess," Hugo says. "Despite these trends, however, recordings by all types of artists, vocal groups, and good instrumentals are being purchased at the present time, and there is no real predicting what the average person will buy."

Born in Wilkes-Barre, Pa., he worked with small bands in New York clubs and later joined several name bands, including Larry Clinton, Jack Jenny, and Raymond Scott. While with Scott, he stopped playing and devoted all his time to arranging.

He then worked with several other bands as arranger, among them the Bradley-McKinley band, Vaughn Monroe, Claude Thornhill, Count Basie, Jimmy Dorsey, and Tommy Dorsey.

Works Radio Shows

During the next few years, he arranged and conducted for several radio shows and did free-lance arranging for record companies. A year with Columbia Records as music director preceded his work with Victor.

"In spite of the trials and tribulations," Winterhalter says, "this is the closest a musician can come to a halfway normal life. After spending so much time traveling with bands, it's a relief to be able to stay in one town..."

Before leaving to make a guest appearance on Fisher's TV show, Winterhalter pauses to make an additional comment. "Someday," he says wistfully, "I hope to do more composing. I haven't had much time to devote to it."

Band Review

Herd Shows Versatility In Stand At Cafe Rouge

New York—Woody Herman's Third Herd, with several personnel changes, came back to the spacious Cafe Rouge for the third time in a highly successful four-week stand that indicated again why this band is able to work so steadily and for so diversified a set of audiences.

Caught during the dinner hour, the band came on in muted taste, moving easily through medleys of standards, several of which had quietly effective vocals by Lea Mathews and that ageless troubadour, Mr. Herman. Woody's singing sounds persuasive anywhere, but Miss Mathews actually comes through better in the Cafe Rouge kind of context than in a jazz hearing. Her jazz stylings, as heard at Basin Street, are rather forced and undistinctive, but as a relatively straight singer of ballads for a dancing-and-dining audience, she's quite pleasant.

Always Musical

The band, whether it's quietly playing for the 7 p.m. diners or opening up after the late evening CBS broadcast, is always musical. The early evening book is inevitably of less interest to jazz listeners, but the frequent, softly stated solos by Dick Collins, Nat Pierce, Dick Kenney, and others in the band are tasteful and worth careful listening. On these sets, Woody blows more alto than usual, and it fits in well in this part of the book.

For the dancers, the music is just right as evidenced by the many couples on the floor, ranging in age from youngsters to portly executives who don't want to know from poll winners but are only concerned about whether the band lays down a beat they can follow without worrying. And the more musically minded dancers are inevitably well served, because Woody has selected resilient standards like *That Old Feeling*, *The Very Thought of You*, *I've Got the World on a String*, *All of Me*, *I Only Have Eyes for You*, *How Deep Is*

the Ocean, *Strange*, and occasional instrumentals like *Early Autumn* that are as satisfying to follow by feet as by ear. The sections have a good, flowing blend, and the band pays careful attention to dynamics. The swinging beat is always there, and that's all the better for the dancing, because as Ralph Gleason observed on Woody's Capitol LP, "the roots of jazz are in dance music," and there is no reason why the two should be as separated in so many jazz listeners' thinking as they are.

New Men

As for the personnel changes, San Francisco drummer Herb Barman, who used to be with Dave Brubeck, has replaced Chuck Flores, who preferred to remain home on the coast. Tenorist Bill Perkins has left to be with his wife, who is having a baby, and he was replaced temporarily by Sandy Moss, a Chicagoan who has been in Europe for the last few years and recorded in Paris with Henri Renaud. As of this writing, a permanent replacement has not been set.

High-note specialist Bill Castagnino has left the trumpet section, also to remain in California, and John Howell decided to stay in Chicago. Their chairs had also not been definitely filled as of this review, but Jerry LaFurn from Philadelphia was temporarily in one of them.

It is too soon to review the new men, particularly in the course of a Cafe Rouge stay where the ensemble takes special precedence over individual soloists. But with regard to the Third Herd as a whole, this band can play any kind of date—with warm, swinging conviction.

—nat

Sylvia Syms Inks Pact With Decca

Chicago—Jazz singer Sylvia Syms has signed a three-year recording contract with Decca Records, which may begin grooming her for the popular market. It's her first deal with a major label and calls for 12 sides per year.

The signing followed hard upon the pressing of her new album, *There's a Man in My Life*, which goes into release soon as the premier effort of Version Records. The new discery, incidentally, is owned by Sylvia's manager, Pete Cameron, who says its intent is to "produce LPs for the intune and esoteric market wherein feeling, mood, and spontaneity are of primary importance."

NY Philharmonic To Tour Europe

New York—The New York Philharmonic Symphony orchestra will tour Europe for the first time since 1930 this September as part of a broad program for international cultural exchange.

Under the aegis of the American National theater and Academy's International Exchange program, which operates, in part with government support, America's oldest orchestra will open its tour at the Edinburgh festival Sept. 5. Six concerts will be given there, with music director Dimitri Mitropoulos and guests Guido Cantelli and George Szell sharing conducting assignments.

Strictly Ad Lib

NEW YORK

ONSTAGE: Gwen Verdon, who scored in Can-Can, will have the feminine lead in the new George Abbott musical, *Damn Yankees*, opening May 5 at the 46th St. theater... **Three for Tonight**, with the *Champions*, Harry Belafonte, and the *Voices of Walter Schumann*, goes into the Music Box the week of March 21... *Eartha Kitt* in *Mrs. Patterson* hits the road at the end of February... *Edith Piaf* and her revue start a 12-week tour March 7 in San Francisco.

ENTERTAINMEN-IN-THE-ROUND: Eddie Fisher definitely set for London's Palladium for two weeks starting March 28. *Johnnie Ray* has been booked into the Palladium April 25, also for a fortnight, and *Danny Kaye* may open there in April... *Billy Eckstine's* first British concert of the new season will be at Leicester April 17... *Ray Anthony*, after finishing his part in *Daddy Long Legs* with his band, goes into *Pink Tights* as a single. Band reassembles and hits the one-niter circuit in the east April 9... *Joy Caylor* and her all-girl orchestra close at the Arcadia ballroom March 7 and then go into the United States Naval Station in Bainbridge, Md., March 8-12... *Joni James* will sing *Your Cheatin' Heart* in MGM's film bio of *Hank Williams*... *Kitty Kallen's* screen debut will be in *The Second Greatest Sex*, a western musical produced by Universal-International... *Bill Haley* and his *Comets* booked for a return date at Washington's Casino Royal April 25 for a week... *Herb Ross*, who devised *Marguerite Piazza's* act at the Cotillion room, is creating one for *Frances Langford*.

JAZZ: The music world was shocked and saddened at the sudden death of Kai Winding's wife, Marie, of a kidney ailment. There are three children... *Woody Herman* broke several attendance marks on Saturday night at the Statler. Woody is in line as summer replacement for *Sid Caesar*, and he also made a kinescope for a possible fall TV variety show on which Woodrow would be the permanent master of ceremonies... *Dan Terry* has been rebooked into the Savoy for three weeks starting Feb. 26, and from there the band is likely to move into Birdland again... *Sharkey Bonano* followed *Paul Barbarin* into Child's Paramount Feb. 6 for four weeks. He'll be succeeded by *George Lewis* for six, and by *Kid Ory* for six in Ory's first eastern engagement in a long time... *Junior Raglin* has replaced *Wendell Marshall* as bassist with *Duke Ellington*. Junior was with the band before some years ago... *Gerry Mulligan* has become a regular panel member along with *Virginia Wicks* on *Leonard Feather's* weekly *Platterbrains*, Tuesday nights on the ABC network... *Ruby Braff* set to do a Bethlehem album on which he'll play tunes recorded by *Billie Holiday*. He'll be backed by rhythm and a sax section, with arrangements by *Bob Wilber*... *George Wallington* went into the Composer for two February weeks with *Art Taylor* and bassist *John Ore*... *Andre Previn* has left Victor for Decca... *Lionel Hampton* set to make a two- reel color film in France.

Tony Scott almost set to go into Minton's after his three weeks with *Harry Belafonte* at the Copacabana... *Pee Wee Russell* is back at Condon's... *Teddy Roy* is on intermission piano... *Dorothy Donegan* and *Alex Kallad* are at the Embers, with *Jack Elliot* in charge on Sunday nights... *Pee Wee Erwin's* band is at Nick's, and *Wilbur de Paris* has returned to Ryan's... *Sarah Vaughan* will appear three times on the *Ed Sullivan* show. Her first shot is March 6.

RECORDS, RADIO, AND TV: Decca has signed *Billy Ward and His Dominoes* for both rhythm and blues and pops... *Hamish Menzies* was signed by Kapp records, and *Arlene Tye* joined MGM... *Louis Jordan* switched to Label "X"... Decca re-signed *Janet Brice* to a two-year contract and Coral has renewed *Teresa Brewer*, *Don Cornell*, and the *McGuire Sisters*... Coral's comedy kick continues as *Bob Thiele* signed *Billy DeWolfe* and *Hermione Gingold*... *Gordon Jenkins* has cut his first sessions for Label "X"... Coral will release a *Lillian Roth* EP called, of course, *I'll Cry Tomorrow*.

Victor Young wrote, published and recorded (for Decca) the theme for NBC-TV's *Medic*... ABC has signed *Marion Colby* of *Pajama Game*... *Les Paul* and *Mary Ford* began a twice-weekly Mutual radio series Feb. 16. Programs will be on Wednesdays and Fridays from 7:45 to 7:55 p.m.... Guild TV Films signed *Ina Ray Hutton* and her orchestra to a 39-picture series. Guild already has *Liberace*, *Florian Zabach*, *Frankie Laine*, and *Connie Haines*.

CHICAGO

NITERY LIFERY: *Josh White* returns to the Black Orchid on March 1 for his third engagement in two years. This time it's for four weeks; last visit he was held over for a total of eight... *Helen Forrest* and the *Goofers* are breaking it up at the *Chez Paree*... *Palmer House* attraction is French chanteuse *Genevieve* until March 17, when *Celeste Holm* opens... *Al Morgan* is current at the *Cairo lounge*... *Roberts Shaw* lounge bowed on the southside recently with saxophonist *Billy Williams*, vibist *Gus Chappell*, and a seven-piece ork... *Bob Hahn* is keyboarding at the Gaslight club's *Buck Porch*, and *Buddy Charles*, *Cal Bundy*, and *Barbara Austin* are the mainstays of the *Black Orchid* Junior room.

TV & RADIO: Bandleader *Frankie Masters*, who regularly works on the *Conrad Hilton* bandstand, has been spelling *Tom Duggan* on *WBKB* while the latter recovers from an operation... The song *All of You* is banned from radio station *WCFL* for its suggestive lyric... *Hal Fredericks*, a deejay from *KXOK* in St. Louis, is now doing two cross-the-board strips in Chicago on *WAAF*.

JAZZ: *Johnnie Pate* trio is held over at the *Streamliner*, with vocalist-impressionist *Ann Henry* featured... The *Beehive* has closed for about four weeks while owner *Saul Tanenbaum* vacations in Florida. The room is slated to reopen during Easter week with *Paul Quinichette*, who is to be followed by the *Cecil Young* quartet on April 22... *Jack Teagarden* is current at the *Blue Note* until March 9, alongside the *Blue Note Trio*... *Illinois Jacquet* is doing a one-niter at the *Trianon* which recently switched from a ballroom to an auditorium operation.

ASIDES: *Beggie Levin*, manager of *Dave Garroway* and *Eddy Howard*, died of a heart attack here on Jan. 30... *Bob Weems* has left the *Chicago Willard Alexander* bureau to rejoin *GAC* in Cincinnati... *Dan Belloc* ork playing the *Chevy Chase* country club on Saturdays and the *Holiday club* Sundays... *Buddy Moreno* opens the *O'Henry* ballroom on March 3 for four weeks... *Ernie Rudy* follows *Chuck Foster's* present *Aragon* stint on March 15 for three weeks... *Dane McFarlin* is the piano man at the *New Rocket club*... A cut-rate version of *South Pacific* opens at the *Opera House* on March 6, with *Iva Withers* and *Allen Gerrard* starring.

(Turn to Page 25)

COUNTERPOINT

By Nat Hentoff

New York—Before beginning a two-part survey of jazz in Japan, I'd like to join the fray centering on the craggy countenance of Dave Brubeck. Bill Simon and Wilder Hobson (in *The Saturday Review*), John Wilson (in *High Fidelity*) and Leonard Feather and Jack Tracy (in the last issue of *Down Beat*), with varying degrees of severity, have criticized Brubeck as a jazz pianist and leader.

The consensus seems to be that Brubeck is considerably overrated, that "the truest jazz talent of the group is Paul Desmond," that Brubeck often "begins pounding interminably, like a man breaking rocks with a sledge" and that his piano playing is "pretentious and non-swinging, a heavy-handed unrelenting succession of block chords."

In addition to this fusillade, there is the long-term disenchantment with Brubeck frequently expressed in the *San Francisco Chronicle* by Ralph Gleason; the sardonic skepticism of Boris Vian, the astute French writer, and most damaging of all, the almost unanimous attitude of jazz musicians.

As Feather noted, most musi-

cians put Brubeck down, and they put him down hard. In fact, just about the only three subjects on which almost all musicians agree is that Brubeck doesn't make it musically, that the Modern Jazz Quartet does, and that the presence of jazz critics in this already difficult world justifies the retention of capital punishment.

Brubeck's fans probably will hastily accuse the musicians who attack their man with being jealous of his success. They probably will accuse the writers of tearing Brubeck down because he's become commercially popular and, as one soul once wrote me, "none of you guys likes to see anybody make a buck."

Both counts are wrong. Many musicians have been against Brubeck, in the east anyway, ever since his first records and his first appearances here. All the critics I've mentioned have been lukewarm

about Brubeck from the very beginning, long before the Columbia sales figures and the *Time* cover. And the charge that critics attack those musicians who are making money just because they are making money is pretty ridiculous.

Shearing An Example

When a Shearing, for example, is written down, it's not because he's making a lot of bread; it's because his music has become unimaginative and routine. Similarly, the criticisms of Brubeck are based on musical grounds, not on evaluation of his bank account.

As a matter of fact, one of the factors that impelled Feather to write his anti-Brubeck column was that the Modern Jazz Quartet isn't making nearly as much money as it deserves to and, Feather felt, its members merit the upper economic brackets much more than Brubeck. (I think they deserve much more loot than they're getting too.)

This, then, is the current scene. Brubeck, already dismissed by most musicians, now is being questioned widely by the critics.

Unsolicted, as usual, I'd like to offer my own views on the matter. I agree, first of all, that the Modern Jazz Quartet is easily and con-

sistently superior to Brubeck's quartet as an integrated, continually evolving jazz unit that "combines preconceived original ideas with spontaneity of performance."

The Chopping Block

I agree, too, that Brubeck on occasions does appear to confuse the piano with a chopping block. (I was distressed that he referred to his recent Columbia recording of *On the Alamo* as his best so far on records when it was actually more implacable than inventive.)

I agree further that, from the perspective of the mainstream of jazz tradition, Paul Desmond is the truer jazz talent of the group, and that for his own maturation as a musician, he would do well to form a unit of his own.

But I do not agree that Brubeck is a minor figure in music, nor do I think his critics have grasped the basic reasons for his importance. To begin with, one thing he and Desmond do achieve that the Modern Jazz Quartet does not as yet—because MJQ isn't aiming for it—are peaks of often startlingly expressive, intensely exciting emotional communication.

I submit, for example, that Brubeck's extraordinarily constructed and deeply felt solo on *These Fool-*

ish Things (in Fantasy's LP of *Jazz at Oberlin*) is one of the high points of modern jazz on record. And I remember even more stimulating, and often elating, musical experience of this kind from listening to Brubeck in person. Not always. Brubeck in person is probably the most uneven musician in jazz. There are nights when he sounds like those records of his that are made in a studio, and few things land on the ear more weightily. But when he's right, Brubeck becomes one of the most creatively adventurous individualists in all modern music.

And that's precisely the point his critics have missed. Brubeck in his playing goes for himself. He's not contributing directly to the over-all jazz tradition (as John Lewis and the Modern Jazz Quartet, Lester Young, Charlie Parker, and Dizzy Gillespie, among many others, have done) because what Brubeck does is largely applicable only for and by himself. I would prefer that he could contribute more to the evolution of jazz than he does, but I will not put him down solely on that basis if he has something important to say, however much on a side track it is.

Brubeck also is not nearly so important an influence on the growth of jazz as Lewis is and will continue to be because Brubeck's art is almost completely of the moment during which it is played.

That's one reason for his not having searched further into the problems of extended form in jazz as Lewis has done. And because of its uniquely personal combination of Milhaud-like classical influences and unparalleled selected influences from only parts of the jazz tradition, Brubeck's style is of little value to anyone but himself. A young musician who tries to pattern himself directly after Brubeck is making much the same fatal mistake as a poet who tries to write like Dylan Thomas.

The reason that Brubeck's group is not growing as a unit is because it's essentially a framework, a forum for himself alone. As a further result of the fact that Brubeck is so unclassifiable and rebellious an individualist, it is true, among other things, that Brubeck's beat does not often have the flowing, pulsating swing of Basie and Bird and the MJQ, a way of swinging that is central to the jazz tradition.

But for me, Brubeck does frequently swing in his own jagged, uncompromising way. And though his approach to the piano is a strange, surfaceably unsuited one, it works for him because he has things to express that no one else can (or wants to), and these ideas come through his fingers with a power and imaginative subtlety that frequently is immensely moving.

What I'm saying, in summary, is that for a man to break away from the jazz tradition in as many ways as Brubeck does and still be a vital jazzman, he has to have something especially valuable to communicate in order to justify his kind of individuality, the kind that does not often contribute basically to the evolution of jazz as a whole.

If what he has to say is banal or pretentious, then he has no musical justification for his fierce aloneness in jazz. But I believe that Brubeck is expressing in his own jazz terms one of the major personal statements of musical experience and belief of our era, and I'm glad that there are records to capture it for the time when he is gone.

Brubeck is, in a sense, his own party while all the other important jazz talent of our time are social democrats who contribute to each other and to the generations of musicians to come. It is they who are performing the most valuable service for jazz while also fulfilling themselves.

Brubeck, in contrast, affects the future of jazz only indirectly while fulfilling chiefly himself and those members of his audience who are in communication with him. He is a loner among his musical contemporaries, and I feel strongly that not only is there always a place for a loner of integrity, but when the loner is of Brubeck's stature as an unusually imaginative and warm creator in spontaneity, it is an important place.

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The Hollywood Beat

West Coast Jazz? It's A 'Myth' With Heredity

By HAL HOLLY

Hollywood—Well, here we go again. Is there or is there not a new and distinctive "school of jazz" that has evolved on the west coast? Comes now a fellow name of Bob Perlongo, who writes about jazz, he thinks, for this new playgirl magazine, *Playboy*, with the bald statement that "there is no such thing."

His piece is titled "West Coast Jazz Is Nowhere." He subtitles that he "went looking and couldn't find it." Perlongo attempts to make much of these points:

"No one has been able to define it" (west coast jazz); "with the exception of . . . Brubeck and Baker, all the modern sounds out west are being made by eastern musicians who moved there."

This boy hasn't been trying to write about jazz very long or he would know that no one ever has come up with a definition of jazz, or any phase of it, that is satisfactory. And he apparently doesn't know that in California a genuine native is a rare bird indeed.

Without trying to prove or disprove the existence of a "west coast school of jazz," it's interesting to recall some of the important developments in jazz that were spawned on the west coast. To go back a bit, we can point out:

1. The first authentic recorded examples of New Orleans jazz were cut here by the Kid Ory band on the Nordskog label in the 1920s.

2. In 1924-26 Ben Pollack assembled at the old Venice ballroom the first dance band featuring an

array of great jazzmen of the period.

3. Some 10 years later, Benny Goodman, after flopping everywhere else, scored a smashing success at L. A.'s Palomar ballroom with the band that did more than any other to make the U. S. in general aware of jazz for the first time.

4. In 1944, Norman Granz—who is in fact one of those rare birds, a native Californian—began Jazz at the Philharmonic in L. A.'s Philharmonic auditorium.

And then there's another native Californian, name of Stan Kenton.

Incidentally, Perlongo, in "proving" that "West Coast Jazz Is Nowhere" came up with what might be the nearest thing anyone ever will to a "definition":

"The melting pot of jazz . . . sizzling concoction of raucous jazz (McNeely), classical jazz (Brubeck), swing-thinking jazz (Charles, Gray), experimental jazz (Baker, Mulligan), and neo-Afro-Cuban jazz (Rogers)."

STUDIO NOTES: Kitty Kallen's record click drew a picture contract for her. She has a top role in Universal-International's *The Second Greatest Sex*, with Jeanne Crain, Bert Lahr, and Paul Gilbert, rolling in mid-February . . . And Peg-

gy King, of the George Gobel show, seemed slated for something big at Paramount this deadline . . . Frankie Laine's big number in his coming Columbia opus, *Bring Your Smile Along*, will be the vocal part of a big production number featuring the Laine platter hit, *Gandy Dancer's Ball*.

Oscar Levant has his favorite role in MGM's *The Cobweb* (Richard Widmark, Lauren Bacall, Gloria Graham, et al), that of a semi-psycho musician . . . Dimitri Tiomkin will feature Laurindo Almeida and his guitar in his score for Warners' *Strange Lady in Town* (Greer Garson, Dana Andrews).

ADDED NOTES: Despite his success in role of Husky Miller in *Carmen Jones*, Joe Adams, long the coast's foremost Negro disc jockey (KOWL, Santa Monica, Calif.), is having trouble holding his advertisers. He refuses to go all out for rhythm and blues, contending it does not reach the Negro market. His station is backing him . . .

Stephen Longstreet, top-rung screen, television, and magazine writer, at work on a jazz tome, *A New Jazz History* . . . The melody to *Tonight, My Love*, coming up fast via Karen Chandler's Coral cutting, was originally *A Place in the Sun*, written as a promotion for the movie of the same name . . . **Charlie Barnet**, week-ending at the Trianon this typing with a big band reminiscent of his Cherokee band, has a new RCA Victor pact. There's a feeling here that the big days for big bands are coming back.

New York—A suite from the background music for the current Broadway production, *The Flowering Peach*, has been recorded by MGM. Alan Hovhaness, who wrote the score, conducted the recording session. The suite will be released as a 12-inch LP.

Filmland Up Beat

DOWN BEAT



CHET BAKER, a principal in the "is-there-or-isn't-there-west-coast-jazz" debate that's currently going on, and is discussed in the adjoining story, appeared on Leigh Kamman's WOV (New York) show recently to receive plaudits for winning the *Down Beat* readers' poll for the second straight year.

Australians Ante \$163,000 To Get Tour By Spike Jones

Hollywood—Spike Jones was set to rake in some of the gold U. S. music names have been digging in the land of down under with a tour of Sydney and other cities in Australia starting Feb. 22.

Unlike the others—such as Frank Sinatra, Nat Cole, Frankie Laine, the Artie Shaw-Ella Fitzgerald unit—who went as singles or with small accompaniment units at most, Jones is taking his entire troupe of entertainers, including his regular nine-piece City slickers band.

A group of Australian promoters, represented here by Al Richardson, put up a flat guarantee of \$163,000 for a minimum of three weeks, which may be extended. The Jones props and equipment went out on a ship sailing Jan. 24. Jones, singer Helen Grayco (Mrs. Jones), his entertainers, and bandmen were scheduled to leave by plane from San Francisco Feb. 18.

Because the troupe was doing TV and other dates right up to time of departure, this necessitated a big scurry here to dig up a duplicate set of props and stage equipment to replace the set shipped to Australia in advance.

\$1,000 Prize For Unpublished Work

Los Angeles—The women's committee for the Los Angeles Philharmonic orchestra again is offering a prize of \$1,000 for the best unpublished composition for orchestra.

The competition, inaugurated last year, is open to native Americans between the ages of 20 and 35 who have studied in accredited schools or with accredited teachers. Alfred Wallenstein will conduct the L. A. Philharmonic in a premiere performance of the winning work next concert season.

Kenton Signs Another Fan

Hollywood—Stan Kenton's new girl singer is Ann Richards, 19, of San Francisco, who readily admits to being a "Kenton fan" for as far back as she can remember.

"The first time I saw and heard Stan Kenton in person was when he played San Francisco with his big 'Innovations in Modern Music' orchestra—the one with the big string section—several years ago. Up to that time I never thought of being anything except a school-teacher . . . I had never sung anywhere except in the church choir."

"I decided right then and there that my ambition was to sing with the Stan Kenton band, and here I am. It's a dream come true."

Ann did her first professional singing at San Francisco's El Patio ballroom with the house band, moved on to guest appearances on San Francisco television shows, a USO tour, and then joined Charlie Barnet's quintet.

Sidney Bechet Ballet To Premiere In Paris

Paris—A ballet written by Sidney Bechet and Andre Coffrant, *La Nuit Est Une Sorciere* (*Night Is a Witch*), will have its premiere at the forthcoming Dance fest of Aix-Les Bains. French ballerina Claire Sombert will appear in the ballet, and Bechet will conduct the orchestra himself for the opening.

Fellow musicians . . .

Thanks very much

Ray Heindorf

General Musical Director
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Our grateful thanks to the musicians and composers who voted **THREE COINS IN THE FOUNTAIN** as the best original film song of 1954 in the 1st Annual Down Beat Motion Picture Music Poll.

Sammy Cahn and Jule Styne

Is 'Kenton Era' End For Stan?

The Kenton Era; four 12" LPs and 44-page book in package. Price: \$24.95. Contains following:

Prologue—Stan Kenton speaks on development of his orchestra. Artistry in Rhythm; Two Moods; Etude for Saxophones; I Got It Bad, and That Ain't Good; Lamento Gitanos; Reed Rapture; La Campanella; St. James Infirmary; Arkansas Traveler; Artistry in Rhythm; Russian Lullaby; I Lost My Sugar in Salt Lake City; Opus a Dollar Three Eighty; I Know That You Know; I'm Going Mad for a Pad; Oh! Man River; I'll Remember April; Liza.

Also, One Twenty; Body and Soul; Tea for Two; I Never Thought I'd Sing the Blues; I've Got the World on a String; Everybody Swing; You May Not Love Me; More Than You Know; Artistry in Harlem Swing; If I Could Be with You; By the River Ste. Marie; Sophisticated Lady; Interlude; Over the Rainbow; Machito; Bleg for Alto.

Also, In Veradero; Amazonia; Salute; Coop's Solo; Ennui; Samana; Swing House; You Go to My Head; Baa-Too-Kee; Stella by Starlight; Bill's Blues; Modern Opus; Zoot.

By JACK TRACY

Here is the 14-year story of the Stan Kenton orchestra, as told through the music itself, through the printed word, and through Kenton's spoken words in a lengthy prologue.

To look at them one at a time, the first is always interesting and often absorbing; the second borders on the melodramatic; the third offers proposals that are provocative and subject to some lengthy discussion.

The entire production is certainly the handsomest and most striking one of its kind yet to be issued. Previous packages of this sort have been put out by RCA (the two Glenn Miller Limited Editions), Decca (the Bing Crosby summation), and Norman Granz (Jazz Scene and the one on Art Tatum), but they can't compare to this one in cover design or in the integration of art work, photos, and music.

Beautifully laid out and crammed with photos of various Kenton units and all the important sidemen and personalities who have been associated with him, it also contains complete personnel listings on each of the production's 47 tunes.

A Slip

Only in the long, overwritten biography of Stan, written by Bud Freeman, does it fall down, and

if Kenton saw proofs of it before it went to press, he can have only himself to blame when the razzings start.

Passages like this one abound. "In the quiet loneliness, he sometimes felt this strong, deep peace; an arrangement in certainty. Often, it seemed to him, he heard, saw, felt too much. The instrument of his own sensitivity recorded too much; the noises, the voices, and their revealing overtones, the light on the concrete and glass—the awareness of them and the rushing tensions inside. It seemed as if a complex net of circuits within him was overwhelmed with the impulses it recorded."

And, "At Balboa one evening . . . Stan saw a tall, attractive, blonde girl. The girl seemed to have an intensity, an intelligence. She was cool, still, appraising. There was something about her that touched him. He knew there was a feeling between them even though she had not given any outward indication. To Stan, there was nothing more positive than the inner evidence . . . The girl's name was

Violet. If she felt any immediate rush of emotion on meeting Stan, she held it calmly in reserve."

Get the idea? In the prologue, backed by fragments of some of the best-known recorded works of his, Stan offers not only information about his orchestra and some of the problems they faced, but he also pretty well delineates his philosophy of music.

Overemphasis Cited

He tends to overemphasize the hard knocks and adversities he faced, and the chances he took, but it also must be remembered that he had the guts to take out on tour a fantastically expensive jazz orchestra, strings and all, at a time when jazz was having an inordinately rough go of it.

And though it was kept discreetly quiet at the time, I don't think it's telling tales out of school now to mention that a source close to Stan at that time estimated the first-year loss of "Innovations in Modern Music" at close to \$20,000.

If he appears dogmatic in certain of his views you might consider that so are many other leaders—but in private and not for public digestion.

The entire prologue certainly is in keeping with Kenton's past history—articulate (if sometimes verbose), ambitious, and provocative.

And perhaps you will be as interested in one statement, as I was, that "Eager Beaver" maybe was our most important contribution to jazz in that period (1943)."

Beaver was of the swing genre, but it was not to be long before Kenton drifted more and more to what some persons termed pre-tentiousness, others called experimental jazz sounds.

At any rate, the statement might evoke a spirited discussion if one were to add that perhaps Stan still does dig swinging jazz the most but saw an excellent opportunity to couple his dominating personality with role of avant gardist to become the leader of a loyal movement that turned out in large segments to support him and cheer him on.

Complaints?

A great many persons undoubtedly are going to complain



WELL-REMEMBERED incident in Kenton career was the time drummer Shelly Manne left the band complaining that it was "like chopping wood" to play for it. He rejoined soon after, and this gag shot, which appeared on a *Down Beat* cover, was the result.

that this album "wasn't deserved" and that there are a great many other bands that should have been so honored before Stan—like Basie, Ellington, Herman, et al. I say, nuts!

No matter what the ultimate artistic merit, records are produced by recording companies for only one reason—to make money. This one is going to make a lot of it. Undoubtedly it would be great to have assembled such dedications to the Count, the Duke, and the Wood.

But Capitol alone possesses the unique advantage of having waxed a major jazz band for all but nine sides of its entire, 14-year recording career. And of having air shots and rehearsal tapes of that band to draw from in order that it might issue a collection of this size in which none of the sides has been released before.

The music? If you like jazz, you'll have to like a good share of it. If you like Kenton jazz, you'll deeply enjoy all of it. During the early period, there's Chico Alvarez' tasty, pretty trumpet solo work to enhance arrangements

that now seem almost pallid, yet were "way out" in many respects at the time.

Later comes the '44 band, with saxist Dave Matthews handling most the solos, and the band showing flashes of what was to become the Vido Musso-dominated, bruising group of the *Artistry Jumps* and *Painted Rhythm* year to come.

Then Kai Winding joined the band, and Ray Wetzel, and Shelly Manne, and Milt Bernhart, and Bob Cooper, and Laurindo Almeida. And Eddie Safranski stayed on, and so did Boots Mussulli, and Pete Rugolo took over as chief arranger.

Great Days

These were perhaps the Kenton orchestra's greatest days in terms of popularity and financial success. Then came the tiredness, and Stan quit.

Next step was "Innovations," in 1950, the concert tour orchestra that had 16 (count 'em) strings, French horns, and a whole gang of other musicians. That band is represented here by *Veradero*, *Amazonia*, *Salute*, *Coop's Solo*, *Ennui*, and *Samana*.

It is music which too often forgets that jazz had roots elsewhere than in Stravinsky and Prokofiev. And some of the arrangers forgot that classically trained string sections don't necessarily swing just because jazz arrangements are placed before them, and it all got a little heavy.

The Best?

In 1952 came what many consider the best Kenton organization ever (here playing *Swing House*, *You Go to My Head*, *Baa-Too-Kee*, and *Stella by Starlight*). With Bill Holman, Richie Kamuca, and Lee Konitz in the saxes; Conte Candoli, Buddy Childers, and Maynard Ferguson among the trumpeters; Frank Rosolino and Bob Burgess offering top-drawer trombone jazz, and Don Bagley, Sal Salvador, and Stan Levey heading up the rhythm section, it often achieved some great peaks. The arrangements from Holman and Bill Russo rounded it all out.

An extended solo from Zoot Sims, called *Zoot*, winds up the package on a pulsating note, save

(Continued on Next Page)



ON THE SET of *Talk of a Lady*, back in 1946, a beaming Stan Kenton and wife Violet joined with Jinx Falkenberg (left) to chat about the film and Stan's then-blossoming career.

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A Look At Some Of The Quotes Kenton Made Over The Years

Capitol has just released a documentary package called *The Kenton Era*, a collection of four 12" LPs that include recordings from his earliest days to the present. They are reviewed on this page. In those 14 years, Kenton has proved to be one of the most controversial figures in the whole history of American popular music.

By his words, actions, and music, he has created a fiercely loyal group of followers, as well as an almost equally vociferous group of detractors.

Because he is always such good copy, *Down Beat* has followed his activities closely over the years. Some of his quotes have started arguments, some have continued them, some have been logical and meaningful statements for a music he believes in, some have contradicted ones he made earlier.

Following are a few of them, all made to *Down Beat* reporters at one time or another:

From a frank interview with Michael Levin in January, 1948, in which Stan discussed everything from Lombardo to Stravinsky, come these statements:

Levin: Do you think that jazz as a tradition in this country is

slowly merging with what we always have called classical music?

Kenton: Jazz will dominate and swallow up classical as we know it at present in this country. By that I mean that there will definitely be a merger of the elements found in our music and that scored by such men as Stravinsky, Prokofiev, and Hindemith . . .

Do you have a swing band?

No, because swing is dead, gone, finished.

Is your band good for dancing?

Definitely not . . . The greatest dance band in the country is Lombardo. He's studied tempos and knows them cold. I myself can dance like a demon to Lombardo.

What is the biggest hindrance to musical development?

The men who make money from music. The bookers, the promoters, the dance hall owners who try to make everything conform to rule and rote, and try to keep musicians from making jazz progress as an art.

What about fiddles playing jazz? Definitely not. They can't get the feel.

What about big string sections? A thrilling sound, but not for jazz or jazz bands.

What about Benny Goodman? Benny is definitely finished. He refuses to progress . . .

How about Glenn Miller and Tex Beneke?

I was never a Miller fan. I understand a lot of the things that Glenn did. He certainly was the cleverest leader the business ever had . . . Glenn was level-headed and a good businessman. He died on top while he was loved, but I disagree that he would have remained king. Miller's band was not a jazz band ever, and that string section he had during the war was used very, very badly. Beneke is the same thing without Miller's ability.

In *Down Beat*, Jan. 27, 1950, Stan was quoted as saying:

"Everything that's been done in jazz in the last 40 years is finished. Musicians have been playing the same things over and over again, sometimes dressing them up a little to try to make them sound a little different. I guess we went further out on the limb than anyone, but basically it was still the same old thing."

"People have to have something fresh given to them now. Why should they have to choose between listening to some old Mozart or having their ears blown off at Bop City? I think the answer is something between the old legitimate music and popular music . . . You know, the music created in this field can make Stravinsky and those boys sound awful feeble."

On May 19, 1950:

"Everybody has picked up the Glenn Miller style as a safe bet. But how long can that Miller ghost last? These bands that are using Glenn's style aren't creating anything for themselves. Pretty soon they're going to come to the end of that street, and then what do they do?"

"Miller was a great and progressive musician. If he were alive to-



SIGNS LIKE THIS were not uncommon in the Kenton heyday. This sellout concert took place at Carnegie Hall in the '40s, not long before Stan was to break up his band for a long rest.

day, his band wouldn't still be sounding the way it did seven or eight years ago."

From the same story, as told by the *Down Beat* reporter: "Instrumentation of the Kenton concert band will be 10 violins, three violas, three cellos, two French horns, tuba, string bass, five reeds, five trumpets, five trombones, piano, guitar, drums, and conga."

On April 20, 1951, in an interview after windup of first "Innovations Modern Music" tour:

"We're not sure just where we're going—but we know we're going somewhere. This is the way we want to play—the kind of music we want to play—and that's just about all there is to it . . ."

"I am tired about hearing this stuff about 'everything moves in cycles.' The only kind of cycle I believe in is the cycle described by a wheel supporting a moving object. When a portion of the wheel makes a complete turn, it's back

'Kenton Era'

(Jumped from Page 6)

for the epilogue, devoted mainly to the Kenton theme and a few more words from Stan.

When Barry Ulanov wrote a biography of Duke Ellington some years back, Duke was unhappy about it, mainly because, as he put it, "I'm not finished yet. Wait till I quit before you do my story."

This package is called *The Kenton Era*. Though it obviously was issued for the loot that can be garnered from such productions, it also implies that Stan figures he has about had it as the leader of an organization that must depend upon months of travel and one-nighters for its existence.

Despite the assertion that he "looks forward enthusiastically" to assembling new musicians for new ventures, and despite the fact that he is at this moment reorganizing for a spring tour, I tend to go along with the implication to be found in the title.

New Devotion

Implication being that, save for sporadic appearances and short tours, Stan Kenton with this album is announcing his retirement from bandleader chores and is going to devote his time, and energy, and resources to developing his recording, management, and publishing interests.

This album does an excellent job of portraying the evolution of an orchestra in its search for distinction. But I think it already has passed its peak of popularity and may never again assemble at one time the host of jazzmen it had at one time. I think Stan thinks so, too.

Hence, *The Kenton Era*.

where it started—but it's in a different place on the road, a place that's farther ahead than it was originally. Unless, of course, you're going backwards. And we're not going backwards, no matter what happens . . .

"Jazz . . . will never die. It may have to go underground for awhile, back into the dives and beer joints where it started. But it will never die. Musicians will keep it alive, and someday it will emerge again and be accepted as what it is—something really big and important in American culture."



A LOOK AT a segment of the 1952 Kenton band would reveal this enthusiastic group wailing away. On drums, Shelly Manne; trumpets—Maynard Ferguson, the late Ray Wetzel, and Shorty Rogers; saxist at the lower right is Bob Cooper.

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Basie Hires New Drummer

New York—Drummer Sonny Payne has permanently replaced Gus Johnson in the Count Basie band, and blues and ballad singer Joe Williams has been added. Payne, the son of veteran drummer Chris Columbus, formerly worked with Erskine Hawkins and Earl Bostic.

Basie trumpeter Joe Newman meanwhile recently cut two more albums under his own name (his first two were for the Vanguard and Storyville labels). In a second session for Storyville, Joe used tenor Frank Foster, trombonist Billy Byers, altoist Gene Quill, Freddie Greene, Milt Hinton, Osie Johnson, and John Silver on piano. Latter is better known by another last name and is music director of a leading jazz chamber music unit. Newman also did a Victor session with Byers, Al Cohn, Greene, Johnson, Hinton, and pianist Nat Pierce.

New Mehegan Album

New York—Ozzie Cadena, jazz a&r head for Savoy Records, has recorded a John Mehegan album on which Mehegan is accompanied by Charlie Mingus and Kenny Clarke.

Pianist Wally Cirillo will be featured on another LP with the backing of Teo Macero, Mingus, and Clarke. A second set under the leadership of Clarke is in the works, and also being planned is Percy Heath's first album under his own name.

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FEATHER'S NEST

By Leonard Feather

New York—Enough time has elapsed since the publication of the last *Down Beat* reader's poll results to enable us to sit back and take a dispassionate view of the trends that disclosed. About this time last year, I compared the standings of yesterday's poll winners with their present-day status. This year the same comparison makes even more startling reading.

Of the winners announced in the Jan. 1, 1945, issue, several did not even get the 15-vote minimum to bring them into the final listings this year—Charlie Spivak (dance band), Nat Cole (combos—but he's now second as male singer), Ziggy Elman, J. C. Higginbotham, Bob Eberly.

Bing Crosby and Dinah Shore, solo vocal winners in 45, got fewer than 100 votes between them this time, while Anita O'Day, winner as band vocalist (she was with Kenton then), is a near-forgotten figure with 18 votes. Sy Oliver, the winning arranger, has slipped to 10th place.

A Sad Showing

Yesteryear's winning rhythm team makes a sad showing today—47 votes for Mel Powell, 18 for Allan Reuss, 26 for Bob Haggart, while Buddy Rich alone has kept up, finishing in second place with 684 votes. And Pee Wee Russell, who won on clarinet 10 years ago (bandleaders, such as Benny Goodman, were ineligible for votes in those days), today gets just 31 ballots.

A few favorites of yesteryear have managed to remain somewhere near the top, though all have begun to slip. Harry Carney is now second on baritone, Lester Young third on tenor, Duke Ellington fourth for jazz band, Johnny Hodges fifth for alto.

What struck me most forcibly about this year's listings, though, was the fact that some of the real titans of the '30s and '40s couldn't even make that 15-vote quorum. Coleman Hawkins, for instance, and Earl Hines, Cootie Williams and Rex Stewart.

How can musicians like this, whose followings at one time were as fanatic as those who today dedicate themselves to the Getzes and Petersons and Bakers, be so completely forgotten?

What happens to the persons who voted them to victory years ago? Have they all taken up butterfly-collecting and stopped reading music magazines and given their record collections to the junk man?

It's a lot less amazing that many of today's winners were not on the lists in January, 1945, especially since some of them were teen-agers at the time. Brubeck, Baker, Brown, Mulligan, Peterson, Parker, Manne, Rugolo, Johnny Smith, Tommy Mercer, and Lucy Ann Polk had not yet crept up to the bottom of their respective lists.

Les Brown, today's dance band

winner, ran 13th among what then was known as the sweet bands listing. Ella Fitzgerald ran 11th, Bill Harris was America's No. 9 trombonist, Flip Phillips made eighth place on tenor.

The only winners of today who had any really solid stature were Stan Kenton, in fifth place and close behind Count Basie (the top trio were Ellington, Herman and James); Frank Sinatra, already a runner-up to Bing Crosby in those days, and Buddy DeFranco, in second place and due to start his long series of victories the following year.

And this, in turn, brings a third thought:

Where will the current winners be in 1965? I'll make a little bet—not a single one of them will have remained on top, but Kenton, DeFranco, Peterson, and Gibbs will

Hammond Organ Multitracks Due

Chicago—Cardinal Records has signed an advertising agency executive to cut multitrack Hammond organ recordings, much in the guitar manner of Les Paul and Mary Ford.

Hack Swain is the Sarasota, Fla., ad man who first did the double-tracking, in servicing one of his accounts, to demonstrate the number of things that could be done on tape recorders.

Milo Stelt, Mutual Entertainment agency veepee, passing through Florida on a business trip, discovered Swain via the demonstration tapes, signed him to management, and instrumented the Cardinal contract.

Swain currently has *Hindustan* and *Nola* in release.

still be high in the tabulations. The rest, despite their fine musicianship, will have slipped either to the bottom of the list or out of sight entirely, following the Hawkines and Hineses and Cooties and Rexes.

If you think I'm kidding, check with me in January, 1965.

The Musical Theater

Three For Tonight; Music Hall, Cleveland

Cleveland—Paul Gregory and Charles Laughton have a winning team in the unique *Three for Tonight* if the packed Cleveland Music hall is any criteria.

An aura of excitement pervaded the audience as the sellout crowd of 3,000 watched this unusual song-dance concert unfold. There was a youthful vivacity about the production, sparked by the staging of Gower Champion. The headliners were Harry Belafonte, Marge and Gower Champion, and the Voices of Walter Shumann. Story-teller Don Beddoe, working from a bare stage, had the audience as a participant from the first few minutes.

The Champions' dancing was excellent. A new view of "the production number" was evident in their version of *The Sunday Picnic Social*, with Schumann's music an integral part of the dance.

As usual, Belafonte's performance was thrilling. Accompanied by Millard Thomas on guitar, he ranged in depth from a spiritual

section including *Noah* and *Take My Mother Home* to his rollicking version of *Matilda*.

The Voices kept pace and added immeasurably in choreography as well as song. They carried their own props and somehow created a kind of whimsical humor even in the act of moving chairs.

Lighting, timing, stagecraft, all had the master's touch. If the other cities on the agenda are as satisfied as was Cleveland, *Three for Tonight* might well open a new era in what the program calls concert-theater.

—m. k. mangan

Composers' Award

New York—The 1955 Composers' award of the Walter W. Naumberg foundation went to Roy Harris' *Symphony No. 7*, Naumberg announced. The symphony will be recorded under the auspices of Columbia Records and the Naumberg foundation.



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LATIN AMERICANA

By Oliver Berliner

Hollywood—Ever since the first rhumba was played in this country, the status of Latin American music has been uncertain. Take the conga, for example; it attained great popularity because it was very rhythmic and an easy step. But for some reason its popularity waned and the dance disappeared.

The samba and the tango have been around for a long time, but never have really become popular. The samba was probably too uninteresting and too tiring, while the tango was probably considered too difficult to dance although it is actually an easy step, requiring scant attention to the music.

Rhumba Most Popular

The rhumba, until recently, has remained the most popular of all the Latin rhythms; and with its two variations, the bolero (slow rhumba, not to be confused with the American bolero) and the guaracha (fast rhumba), is probably the best of the Latin dances. Unfortunately, the rhumba, and probably the others, too, have ap-

pealed consistently to basically two minority groups—the very low income persons and the very wealthy ones.

This fact has been borne out by the attendance records of the places where Latin orchestras play, and by examination of the niteries and danceries themselves.

Xavier Cugat, for example, gets booked into the swankiest hotels and night clubs and also dance halls catering primarily to and located in lower-income areas. Now, however, these circumstances are starting to disappear.

Mambo Does It

What is now bringing the average American out to hear the Latin bands? The mambo, of course. Never before has a Latin dance appealed to rich and poor, young and old. Interestingly, it is more difficult to dance than the

Rhythm And Blues Notes

By Ruth Cage

New York—Working for 52 days straight may appear to be viewed as a harrowing experience even under sedentary conditions. Add the discomforts of daily travel and the menus

of "one-arm" cafes, and the experience might be unbearable. Despite such a schedule though, a bunch of r&b stars seem not too unhappy these days—the reasons probably are loot and fantastic public acceptance.

rhumba; yet more persons are willing to try it.

No one really knows where the montuneta, as it was originally called, started. I have heard that a dance instructor created it in Florida; I heard that a composer in Mexico developed it; that a musician in New York originated it; that the Cubans started it in Havana.

We do know that it is a combination of rhumba and jitterbug, which probably accounts for its great appeal to the average Joe, and that it appeared in the U.S. about 1950.

They're a part of the *Big Ten Rhythm and Blues Show of '55*, the operation which garnered more than \$40,000 after only three days on the road.

The tour has wound its way through another half-dozen states with the Clovers, Bill Doggett, Lowell Fulson, Joe Turner, the Charms, the Moonglows, the Moonlighters, Paul Williams, Al Jackson, and the Spence Twins in tow.

Travel To Texas

It will travel as far as Texas then head east again. During those early days of the tour, there were many adventures but perhaps none so dramatic as the evening in Richmond, Va., when 8,000-10,000 were turned away, but not before they'd nearly caused a riot.

Aside from the monetary de-

Bird On The Wing

New York—Charlie Parker has hit the road as a single with, in most cases, the clubs he plays supplying the sidemen during his stay. After brief engagements in Detroit, Chicago, and Detroit again, Charlie was scheduled to go into the Blue Note in Philadelphia for a week, starting Feb. 21. He also has a week at Storyville in Boston, beginning March 10.

lights of this trip, says Jack Archer, vice president of Shaw Artists, bookers of the tour, the success is doing a couple of other important things.

"With all these top artists tied up, we have more time to develop our less well-known talent," Archer said. "The interest in rhythm and blues that this tour has developed is beyond anything we would have imagined; particularly interesting is the fact that there seems to be a brand new audience waiting to hear our stars."

To take care of that audience, incidentally, the New Orleans stop for the show will be in two sessions, on account of the segregation laws in that neighborhood. Indications are that half a hall won't be enough to accommodate persons of various hues.

Plans now are under way for the next version of the *Big Ten*, which will hit the road this fall.

While in this vein of spectacular success, here are a few words about Eddie Bonnemere, who in less than one year has achieved such success.

By now, most r&b and mambo fans know that Bonnemere traded in a career as a junior high school teacher in the Bronx for a piano stool on niter bandstands. He's known variously as the "Sam Levenson of the Mambo" and the "Mr. Chips of Music" not just because of this teaching background but also because behind his unobtrusive spectacles and his quiet demeanor, he seems really more the professor than the jazzman.

Bonnemere carries around a master's degree in music from New York University and some credits from the Juilliard School of Music. This academic weight has not held him down in his performance and invention of material that impresses the less musically informed.

Even while he was holding forth at Junior High No. 37, Bonnemere and a group of pals spent evenings rehearsing their specialized mambo rhythms. Teddy Reig heard a demonstration record they made of *Autumn Leaves* and immediately got them onto his Royal Roost Records roster. Reig played the dub for the Savoy ballroom's Charles Buchanan, and Bonnemere's outfit got a three-day tryout there and stayed on and on.

The big step came with the release of *Five O'Clock Whistle*. The novel use by the sextet of bongos, congas, timbales, bass fiddle, piano, and whistles was an immediate hit. They've followed that with *The Trolley Song* and now a jazz mambo treatment of *Malaguena*.

Some Variations

There'll be some variations of the talents of Billy Ward and his Dominoes out soon, too. Under their new Decca contract, they'll be making both pop and r&b sides . . . On the Columbia record scene are the Sandmen, a new group of four fellows whose first work for the Okeh subsidiary of that organization is *Somebody to Love* and *When I Grow to Old to Dream* . . . Okeh is also set to release four albums by swing organist Wild Bill Davis. Davis has one LP and a trio of EPs.

Buddy Rich

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Popular Records

**DOWN
BEAT**

Record Ratings

Popular records are rated on the following basis:

A star is given for each of five points: (1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of heavy disc jockey play; (4) likelihood of jukebox play; (5) quality of the song itself.

Thus a record that receives five stars possesses all these qualifications.

The best records in the various categories are included in *The Top of the Stack* on these pages.

Tommy Alexander

★★★ *Was That the Human Thing to Do?*

★★★ *Don't Be That Way*

It just may be that big bands are painfully making their way back. Here's an excellent sample of the west coast band people are beginning to talk about. *Way* is a swing arrangement, *Human* relies more on the inherent prettiness of the standard to sell it.

Alexander uses trombones as brass punctuation where most other arrangers use trumpets, and the band gets a sonority and blend of saxes and trombones that is most pleasing. There's a good tenor sax solo on *Way* to brighten proceedings, and, all in all, Alexander looks like he might have a good, marketable product here. (MGM K-11921)

Louis Armstrong

★★★ *Sincerely*
★★ *Pledging My Love*

More pop ballads from the voice and horn of one of jazzdom's most revered gents, and it's only his irrepressible humor and unquenchable spirit that makes all the effort seem worthwhile.

There are some good trumpet moments on *Sincerely*, but you'll be interested in these chiefly if you dig that gravel in the Armstrong larynx. (Decca 9-29421)

Louis Armstrong-Gary Crosby

★★★ *Struttin' with Some Barbecue*
★★ *Ko Ko Mo*

They can try and try, but Decca is going to be hard-pressed to make another Bing out of Gary, even though they work hard by pairing him with Louis, who has had some wonderful recorded times with The Groaner.

Though *Ko Ko Mo* is the one that evidently is expected to sell, most of the coin will be picked up by *Struttin'* an oldie that Gary rips into, and even does an Armstrong mimicry bit at one point. Louis is content to scat in the background here, and also play some horn. *Ko Ko Mo* is dull. (Decca 9-29420)

Les Baxter

★★★ *Blue Mirage*
★★★ *I Ain't Mad at You*

The Baxter ork works in two modes on this disc, dignified tango and wildfire rhythm & blues, and it's effective on both. *Mirage* is obviously imitative of *Blue Tango*, having the same melodic feel and mood. A vocal group does a neat job on the lyric and the Baxter ork is slick on the instrumental. Flip is nonsense stuff jammed by a group called The Bombers. (Capitol F3040)

Jeff Chandler

★★★ *My Prayer*
★★ *When Spring Comes*

This movie matinee idol has an agreeable baritone voice and could conceivably break through with *Prayer*, a nice enough ballad. *Spring* is crooned in a fair way,

but Jeff must watch his diction, especially on the s's which are so sharp they almost whistle. (Decca 9-29405)

Don Cherry

★★★ *Tell It to Me Again*
★★★ *Clean Break*

Don's first record on Columbia since leaving Decca, and he gets to try a pretty ballad in *Tell* and a *Detour*-type oater in *Break*. It isn't any different programming than the golfing singer was getting before, but perhaps a change in scenery will do some good for a guy who has been on the verge of clicking for two or three years now. (Columbia 4-40421)

Alan Dean

★★★★ *Too Much in Love to Care*
★★★ *Ladder of Love*

Alan Dean is a fine young singer who could have a fast climb with a little promotional help. If good material had been lacking for him in the past, he has it now in a pair that is colorful and, praise be, commercial. *Care* has a strong tango beat, and Dean delivers it infectious. *Ladder* has a snappier tempo which is handled briskly here. (MGM K11920)

Billy Eckstine

★★★ *What More Is There to Say?*
★★★ *The Life of the Party*

Eckstine just can't get a record hit to save his life these days. This one is another in a string of really excellent recordings he's been turning out. *Say* is especially good, as B. gets all the quality and feeling he did when he was starting to hit, and has a song to work with that is up to his talents. Yet it appears destined to be just one more record as far as sales go. (MGM K-11915)

Billy Fields

★★★ *Sincerely*
★★ *Young and Foolish*

Sometimes it is not enough just to do a tune well. Billy Fields has cut a pair of good sides here, but they must rank as routine offerings with nothing to set them above the pack of others that are also well done. (MGM K11917)

Eddie Fisher

★★★★ *Wedding Bells*
★★★ *A Man Chases a Girl*

Considering what the press has been doing to Eddie Fisher's romance with Debbie Reynolds, it's probably no coincidence that his present waxing has to do with marriage. Not that it couldn't sell of its own worth, but the tune's timeliness won't hurt one bit. *Wedding* has a simple melody, but it is one that stays in the memory, and Eddie's excellent delivery of it makes it a sure bet to rise to the top of the charts. The flip is really a duet done with a girl's echo, (the girl being the unlabeled Debbie) a gimmick which could make both these sides red hot. (Victor 47-6015)

Four Lads

★★★★ *I've Been Thinking*
★★★ *Forever My Darlin'*

The Lads have pressed a highly saleable pair of sides, getting lively results from *Thinking*. *Forever* may attract a little attention but it inclines to grow sluggish midway. (Columbia 4-40436)

Benny Goodman

★★★ *Let's Dance*
★★★ *Jumpin' at the Woodside*

Benny's back with Capitol again, and evidently the label is getting the catalog all set with Goodman faves for the onrush that's expected when his life story comes out in the moon pitchers.

These are the familiar and time-tested arrangements, with new soloists like Ruby Braff, trumpet; Mel Powell, piano, and Boonie Richmond, tenor, on board to spark the proceedings. This is about as

good as dance fare can get, and the contributions from Powell and Braff on *Woodside* are most listenable. Benny sounds splendid, as ever, though a bit under-recorded. (Capitol F-3043)

Helen Grayco

★★★ *Say the Word*
★★★ *Please Don't Freeze*

Helen has a clean, buoyant voice that is pleasing to the ear. She's due to make the grade sooner or later, and these tunes forecast later. Not that they're bad, they're just not strong enough to break the ice. *Say* is a familiar air with a romantic lyric and a happy lilt; *Freeze* has a snappy Latin beat which she syncopates brightly with a lot of spark. Still, it's the gal and not the tune in either case that impresses. ("X" - 4X-0089)

Bill Haley's Comets

★★★★ *Birth of Boogie*
★★ *Mambo Rock*

If *Birth* should get lucky in the r&b race, as it very well might, it might bring back the boogie woogie influence to popular music. The boys are riding a good thing here, and they do a torrid and showmanly job of it. Reverse side tries to capitalize on two current trends, mambo and rhythm & blues, but the merger doesn't click. (Decca 9-29418)

Bill Hayes

★★★★ *The Ballad of Davy Crockett*
★★ *Farewell*

Cadence has made a shrewd move in getting the theme of the Walt Disney Davy Crockett TV episodes on wax. This one should sell a good bundle in the kids' market alone, and could step out to take a firm grip in pop sales. Bill Hayes, who has been around for some years now, might well end up with his first record seller on his first attempt with Cadence. (Cadence 1256)

Ted Heath

★ *Peg O'My Heart Mambo*
★ *In the Mood Mambo*

Two pedestrian attempts to cash in on the mambo market from a band which usually plays better than this in its sleep. Not much here of interest to either Heath fans or mambo enthusiasts. (London 45-1534)

The Top Of The Stack

The following represent the best records received for review this issue in the various categories.

For Discriminating Ears

Peggy Lee—*I Belong to You/How Bitter, My Sweet* (Decca 9-29429)
Benny Goodman—*Jumpin' at the Woodside* (Capitol F-3043)

Commercial

Eddie Fisher—*Wedding Bells* (Victor 47-6015)
Bill Hayes—*The Ballad of Davy Crockett* (Cadence 1256)
Kitty Kallen—*Honestly* (Decca 9-29417)
Peggy Lee—*He's a Tramp/Siamese Cat Song* (Decca 9-29427)
Nelson Riddle—*The Pendulum Song* (Capitol F-3037)
Lu Ann Simms—*I Wanna Hug You, Kiss You, Squeeze You* (Columbia 4-40430)

Vocalists

Alan Dean—*Too Much in Love to Care* (MGM K-11920)
Billy Eckstine—*What More Is There to Say?* (MGM K-11915)
Eddie Fisher—*Wedding Bells* (Victor 47-6015)
Helen Grayco—*Say the Word* ("X"-0089)
Kitty Kallen—*Honestly* (Decca 9-29417)
Frankie Laine—*Tarrier Song* (Columbia 4-40433)
Peggy Lee—*I Belong to You/How Bitter, My Sweet* (Decca 9-29429)
Jackie Paris—*Java Jive* (Coral 9-61340)
McGuire Sisters—*Open Up Your Heart* (Coral 9-61334)
Sarah Vaughan—*Tops in Pops* (Mercury EP 1-3287)

Instrumental

LeRoy Holmes—*The Bridges of Toko-Ri* (MGM K-11914)

Everybody Dance

Tommy Alexander—*Was That the Human Thing to Do?* (MGM K-11921)
Benny Goodman—*Let's Dance/Jumpin' at the Woodside* (Capitol F-3043)

Woody Herman

★★ *My Sin Is You*
★★ *Have It Your Way*

Backed by a group of girl singers called the Allen Sisters, Woody has (1) a rhythm and blues clunker and (2) a western-style ditty to try to push into the best-seller ranks. Neither one appears to be a very good prospect. The band isn't along this trip. (Capitol F-3042)

LeRoy Holmes

★★★★ *The Bridges at Toko-Ri*
★★ *It's a Big, Wide, Wonderful World*

Bridges has a haunting theme that will grow on you with each listening, though it may not have enough on the ball to step out as a large seller. Holmes' arrangement and treatment are worth applause.

World is done at too slow a tempo to inject the gaiety the tune's lyrics express. (MGM K-11914)

Kitty Kallen

★★★★ *Honestly*
★★★★ *I'd Never Forgive Myself*

While she's still hot, Kitty should give the money a good run with this pressing that is bound to get a lot of deejay attention. *Honestly* is a choice selection for her, and she does it sensitively in her best romantic manner. She does *Forgive* deftly too, and it is the kind of tune the teenage gals would go for, but it's picked as the bottom side here because it's a little too similar in mood to *Little Things Mean a Lot*. This coupling may not sell a million, but it will sell plenty. (Decca 9-29417)

Eartha Kitt

★★★★ *The Heel*
★★★★ *My Heart's Delight*

Eartha has winning ways with *Heel*, a fresh-type ditty which she talk-sings at a rapid gait. A clever lyric that is often amusing is played straight with very fine timing. She delivers well on *Delight*, too, but it's more of the same kind of thing she has been doing so much of lately that is approaching the point of diminishing returns. (Victor 6009)

Frankie Laine

★★★★ *The Tarrier Song*
★★ *Bubbles*

Frankie Laine fans will like

Top Disc



Rex Dale, one of the nation's top deejays, who spins 'em on Cincinnati's station WKCY gives his nomination for the top record of the month:
Rock Love, by the Fontane Sisters (Dot).

Tarrier. It is a muscular, rhythmic folk song which Laine does in his best manner, to the accompaniment of the Norman Luboff choir. While it's lacking a romantic angle, it should make for good programming by the jocks. *Bubbles* is a lightweight tune that augurs nothing. (Columbia 4-40433)

The Lancers & Lawrence Welk

★★★ *Timberjack*
★★ *Crazy Music*

Timberjack has a virile, haunting quality with a distinct western flavor much like the oldtime cowboy songs. It's done mellowly by the vocal group, with Welk's accordion filling the bridges effectively. The flip is a novelty with bounce and verve and a lot of action by the Welk sidemen. But *Timberjack* has to be the obverse side, and it has good commercial possibilities. (Coral 9-61343)

Peggy Lee

★★★★ *I Belong to You*
★★★★ *How Bitter, My Sweet*

This disc belongs in the hit class. Peg sings them both tenderly and with romantic whisper tones. *Belong* is on the sophisticated side which may confine it to a limited audience, but it's very skillfully handled. *Bitter* is done in similar feathery tones, is cornier, and could find a broader audience. (Decca 9-29429)

Peggy Lee

★★★★ *He's a Tramp*
★★★★ *Siamese Cat Song*

Cute is the word for these tunes, and as they're from the forthcoming Disney film *Lady and the Tramp* they're bound to sell a lot of copies to the moppet trade. *Tramp* is a catchy ditty and Peggy does it on the soft-pedal with naive charm. *Siamese* is cute, but it's largely talk and not exactly a tune for whistling. (Decca 9-29427)

Mantovani

★★★★ *Lazy Gondolier*
★★★ *Longing*

A couple of graceful instrumentals by Mantovani should wend their ways into change-of-pace slottings on many a deejay show. *Longing* is heavy on the strings with a warm nostalgic feel. *Gondolier* is the more commercial side, having a strong Neapolitan flavor and sound effects which simulate actual Venice conditions. Both are played tastefully. (London 45-1510)

McGuire Sisters

★★★★ *Open Up Your Heart*
★★★★ *Melody of Love*

The gals are covering these two hits a bit late but might get a good share of the late sales because they do them so well. *Heart* is delivered with a great deal of charm and with a plinking banjo augmenting the background. *Mel-*

edy is done in straight barbershop harmony with an alto sax solo that imitates the original. (Coral 9-61334)

Jane Morgan

★ ★ ★ I Try to Forget You
★ ★ ★ Why Don't They Leave Us Alone?

This gal will get herself a proper share of deejay spins when she gets some worthwhile material to work with. The present entries are lacklustre and only hint at her possibilities, but she shows she knows how to handle herself vocally. Joe Reisman's ork does the

backing on this pair, and the presentation has an air of dignity which shows the new label is on the right track. (Kapp K-111X)

Jackie Paris

★ ★ ★ Java Jive
★ ★ ★ True

Coral has been pushing Paris steadily, and it's our hunch he's about ready to make some noise. This one is a good pairing. Jackie's natural jazz phrasing is well-suited to *Java Jive*, the oldie that the Ink Spots used to kick around, and he makes a cute, yet musically good item of it.

Backer is yet another set of lyrics to *O Solo Mio*, and the more-commercial facet of the Paris personality comes out on it, as he milks the tune well. Either one of these could click. (Coral 9-61340)

Johnnie Ray

★ ★ ★ Paths of Paradise
★ ★ ★ Parade of Broken Dreams
Paths has a religious message that Ray stylizes tremulously. While the song itself has a rather repetitious melody, the wailer makes it build by the emotion he pours into it. *Parade* is about as unmelodious as a tune can get.

Ray still gives it the crying bit but not in the convincing and forceful fashion of his earliest weepers. (Columbia 4-40435)

Nelson Riddle

★ ★ ★ The Pendulum Song
★ ★ ★ Run for Cover

Pendulum, a novelty waltz with striking sound effects and catchy melody, has all the earmarks of a big seller, which would be Riddle's first under his own name, though he has figured in many as the orchestral director.

Cover is a big, western-type rouser, but it doesn't come off. Bob Graham vocals it. (Capitol F-3037)

Lu Ann Simms

★ ★ ★ I Wanna Hug You, Kiss You, Squeeze You
★ ★ ★ I Might Drop Around in Your Dreams

Look who's doing rhythm and blues material! Little Lu Ann, of the Godfrey family, finds herself with material you'd never expect to be handed her, and she does a fine job on it—enough of one to push this into the hit bracket with just a little luck. She swings, so does the band, and so could the sales. (Columbia 4-40430)

Ralph Marterie

Dance Date: *Bumble Boogie*; *Love Theme*; *The Creep*; *Purple Shades*; *Deep Forest*; *Dry Marterie*; *Detour*; *Moonlight in Vermont*; *Pennsylvania Turnpike*; *Oye Negra*; *Take the "A" Train*; *Chicken Boogie*

A collection of sides waxed by Ralph and the band over the last couple of years that are a good showcase of the ork's danceable qualities, cleanly-played arrangements, and Marterie's trumpet.

His horn is featured heavily on things like *Bumble Boogie* and *Vermont* (on which he contributes a meaningful solo), the band gets a chance to open up on *Turnpike*, "A" Train, and other swingers, and the familiar guitar-orchestra sound that Ralph parlayed into a couple of big record hits pops up on *Negra*.

It's all good listening, good dancing, and will become a steady, standard catalog item for Mercury. (Mercury 12" LP MG-20053)

Sarah Vaughan

Tops in Pops: *Saturday*; *Idle Gossip*; *Make Yourself Comfortable*; *Old Devil Moon*

Rating: ★ ★ ★ ★

One in a current series of Mercury four-tune EPs containing the artist's big current hit, plus three other examples of her style.

Miss V. has a good one here, with *Gossip*, *Comfortable*, and *Moon* all first-rate examples of her ability to lend a certain majesty to anything she does. (Mercury EP 1-3287)

Down Beat brings you all the pop, jazz, and classical reviews in each issue. To be up to date on records, buy it regularly.

Albums

Jack Haskell

Today's Hits: *Melody of Love*; *Hearts of Stone*; *Let Me Go Lover*; *That's All I Want From You*

Rating: ★ ★ ★

The straightforward baritone voice of Haskell, formerly heard on Dave Garroway's Sunday night TVer, makes pleasant listening of these songs of the moment, and gets most competent backing from the orchestra led by Johnny Guarneri.

This is one of the Camden label's first such groupings. (Camden CAE 262)

Liberace

Liberace at Hollywood Bowl: *Cornish Rhapsody*; *Rhapsody By Candlelight*; *Alexander's Ragtime Band*; *El Cumbanchero*; *Clair de Lune*; *Cement Mixer*; *Beer Barrel Polka*

Rating: ★ ★ ★

This is a shrewd move on Co-

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Jazz Reviews

**DOWN
BEAT**

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Svend Asmussen

Charley, My Boy; Be Bop-Woogie; Yes Sir, That's My Baby; Doctor, Lawyer, Indian Chief; The Woody Woodpecker Song; Civilization; St. Louis Blues; Lonesome Road

Rating: ★★

Angel's entry into the jazz lists begins in an amiably unorthodox fashion with a set by swinging violinist Asmussen and "his unmelancholy Danes," recorded from 1949-52. All these decisive Danes—violinist Max Leth; electric guitarist Jorgen Ingmann; acoustic guitarist-clarinetist Svend Hauberg; drummer Erik Frederiksen; alternating bassists Borge Ring, Poul Gregersen, Leif Sjoberg—play relaxedly well. Particularly impressive is bassist Ring, and the others, I expect, would be if they played more.

What holds down the jazz rating—though not the enjoyment of the set—is the time spent on entertaining by these volatile souls. Their close harmony singing, as George Simon accurately notes, is often reminiscent of the Rhythm Boys and the Lunceford trio, and Asmussen's solo vocalizing has a breathily rhythmic lift of great charm. But there's so much circular-bar-type gagging, sound effects, and occasionally weak basic material that it's hard to rate the album on this page. But since what jazz does break through is fresh and tasty, the set is recommended with the hope that next time around, the Danes will be less manic and more musical. Devotees of Asmussen—and I've become one—will find an earlier album of his available on Brunswick LP BL 58051. Recording here is good. (Angel LP 60000)

Red Camp

Man I Love; Ritual in Haiti; Caravan; Night and Day; Body and Soul; Black and Blue; I Shout When I'm Sad . . . Blues; Third Man Theme; Summer Nights; Blue Skies; Sweet Lorraine; Amor; Little Coquette; Time on My Hands

Rating: ★★

Emory Cook of the Cook Laboratories has a commendably irreverent liking for off-beat repertoire, as has been noted on these pages before, but his ear for jazz is more well-intentioned than skilled. This is one of a series of LPs by a Cook "find," one Red Camp, a Texas pianist by way of New York. This particular set is called *Camp Inventions: Bold New Design for Jazz Piano* and thereby further tries to create a musically unsupported myth that Mr. Camp is a man full of bold, roving musical integrity who DARES to experiment and who plays from the bottom of his SOUL (capitals are unsolicitedly mine.) Integrity he may have and soul he may have, but a creative musician Mr. Camp is not, so that musically, the first two qualities are laudable but of no applicable point here.

Camp plays with a degree of skill and some odd, often pleasant, technical flourishes of his own, but compared to Bud Powell, Mary Lou Williams or newcomers like Wynton Kelly and Randy Weston, Camp is a peripheral party-pianist, nice to have around in the background but hardly worth all this promotion as the Ernest Hemingway of the piano. Just as he's fooled around on the harpsichord on other LPs, so here he plays a duet with a record by Haitian drummer Tiroro and some duets with zitherist Ruth Welcome. It doesn't help, dad. This "bold new

design" never got off the wishing board. And if Mr. Camp wants to exercise his sensitivity constructively, he might omit the vocal from future performances of *Black and Blue*. Neither white nor Negro musicians take kindly to its Uncle Tom implications. Recording quality is good. (Cook 12" LP 1087)

Serge Chaloff

The Fable of Mabel; Sherry; Slam; A Salute to Tiny; Eenie Meenie Minor Mode; Let's Jump

Rating: ★★

The former Woody Herman baritone expert heads a group of Boston modernists of whom two (trumpeter Herb Pomeroy and altoist Charlie Mariano) have become nationally known as a result of their work during the last Stan Kenton tour. Pomeroy, who's currently featured with the Jazz Workshop unit at the Stable in Boston, also worked with Lionel Hampton as did pianist Dick Twardzik. Also on hand are Vardi Haritounian (tenor); Nick Capazutto (trumpet); Gene DiStachio (trombone); Ray Oliveri (bass); and Jimmy Zitano (drums). Twardzik wrote the first; Mariano composed the second, third and fifth; Pomeroy did the fourth, and the last number is a riff-tune by Al Killian.

The lead work, *Fable*, is a "satirical jazz legend" of mordant parody interest, sounding a bit like an excerpt from a 1955 *Three Penny Opera*. *Sherry* is an arresting short piece of linear writing played by the horns in ensemble without rhythm section. *Slam* is also indicative of Mariano's writing potential and features particularly good solo work by Mariano and Pomeroy. *Salute* and *Eenie* are stiffly written, especially the latter. *Jump* is freer with the same two soloists standing out as they do on the LP as a whole. Fourth and fifth numbers lower the rating. Chaloff himself, while adequate, is capable of better solos. (Storyville LP 317)

Kenny Clarke

Strollin'; Sonor; Blues Mood; Skoot

Rating: ★★

Made in Hollywood while the Modern Jazz Quartet was on the

coast last fall, this wailing session includes three of its members. Besides Kenny, there's Percy Heath on bass and Milt Jackson on vibes (designated here only by his nickname, Bags). Gerald Wiggins is on piano; Frank Morgan, alto, and Walter Benton, tenor. Kenny wrote the first and third; collaborated with Wiggins on the second; and Eddie Beal composed *Skoot*. Every one but Benton is excellent. Benton swings, but his ideas and tone lack individual distinction. Clarke, Heath, and Jackson play brilliantly and Morgan, as indicated last issue, is one of the most exciting of the new altoists.

Why Frank Morgan isn't used much more often on the innumerable west coast sessions is difficult to understand. This is not, however, as the notes say, his recording debut. He made a Prestige EP with Teddy Charles (1307) and he is one of the four saxophones on the recent Lyle Murphy LP for Gene Norman. None of the originals is more than a framework for improvisational blowing, and except for Benton, the blowing is a gas all through. Kenny was his own recording director on this one, though Ozzie Cadena helped out on long distance phone. Dig Morgan; this is a new star with authority. (Savoy LP MG-15051)

Miles Davis, Vol. 3

Take-Off; It Never Entered My Mind; Well, You Needn't; Lazy Susan; Wierdo; The Leap

Rating: ★★

In this recital, Miles is excellently accompanied by Horace Silver, Percy Heath, and Art Blakey. The first and last three originals are by Miles. One of the two best originals of the set, however, is Thelonious Monk's characteristically quizzical *Well, You Needn't*. The Rodgers and Hart *Mind* is taken slowly with a deliberate simplicity that is somewhat more stolid than lyrical. The other four line-patterns are good vehicles for extended variation by Miles, particularly the haunting, blues-filled *Wierdo*.

It would have helped to further sustain the interest of the date if there had been at least one other horn, but the rating remains high for the strongly alive rhythm sec-

tion and for Miles, who blows with imaginative and tonal style—a style unmistakably and influentially his own. A very attractive cover design. (Blue Note BLP 5040)

Dorothy Donegan

Up a Lazy River; I Can't Give You Anything But Love; Dancing on the Ceiling; Happiness Is a Thing Called Joe; September Song; St. Louis Blues; I Get a Kick out of You

Rating: ★★

Miss Donegan, who is a recurring attraction at New York's Embers and other of the more prosperous rooms around the country, has been widely praised by such diverse experts as Claudia Cassidy, Time, Louella Parsons, and Jo Jones. This is a dissent.

She does swing in a manner more barrelhouse than modern, but her ability to build inventively tasteful conceptions of standards is minimal. She apparently impresses audiences by her drive and a degree of technical facility. Or as Louella put it, "How that gal can play the piano and keep time with her feet simultaneously." There's a little more to it than that, Louella, as you may find out when next you hear John Lewis, Mary Lou Williams, or Bud Powell.

Her able (unbilled) associates in the album are, I think, bassist Aaron Bell and drummer Kelly Martin. They do the best they can, but they can't give Miss Donegan the thing she most lacks from a jazz perspective—a style and resourcefully musical imagination of her own. She's a pro, but nowhere near a major jazz talent. Second and third title are scrambled on the first side's label, incidentally. (Jubilee LP-11)

Jon Eardley

Ake and Gless; Indian Spring; Black; Gless

Rating: ★★

Another valuable addition to Bob Weinstock's New Jazz series, trumpeter Eardley was most recently with Gerry Mulligan and made his record debut on an earlier New Jazz set with Phil Woods (LP 1104). Jon's associates on this album are (Turn to Page 14)



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Jazz Reviews

(Jumped from Page 12)

bum made in Hollywood under the supervision of Jack Andrews are bassist Red Mitchell, drummer Larry Bunker, and pianist Pete Cera, 20, who's originally from Connecticut and has been working around Phoenix for several years. Red Mitchell contributes two first-rate solos as well as his usual superb section support. Bunker is tastefully apt all the way, and young Cera could be one of the major new piano finds of the year. He swings, has imaginative sweep, and he comps and solos with equally effective power. He even has a left hand, too.

Eardley comes on with a fire and uninhibited joy in playing unfortunately lacking in such of his contemporaries as Chet Baker and Tony Fruscella. Add to this warmth, Eardley's taste, inventiveness, and fine beat, and you have an important new talent. All four of the originals are his, the most effective thematically being *Spring*, which is based on the opening strains of Ravel's *Pavane Pour Une Infante Defunte*. The others are able but not remarkable. On some copies, *Ake and Glass* is called *Late Leader*. Recording quality is excellent; engineer should have received a credit line. (New Jazz LP 1105)

Woody Herman

Wild Apple Honey; Strange; Misty Morning; Would He?; Sleep; Autobahn Blues; By Play; La Cucaracha Mambo; Ill Wind; Boo Hoo; Hittin' the Bottle

Rating: ★★★★★

The nation's second best band in a well-recorded, imaginative sampling of their all-musical-purpose-book. There are up-tempo rides like *Honey* and *Autobahn Blues*; sensitive ballads like Ralph Burns' *Misty Morning* and Harold Arlen's too seldom performed *Ill Wind*; unpretentious jumpers by Manny Albam like *Would He?* and *By Play*; heads like *Bottle*, and crisp, relaxed dance tempo freshenings of standards like *Sleep* and *Boo Hoo*. Good solos by Bill Perkins, Dick Hafer, Cy Touff, Charlie Walp, Dick Kenney, Jack Nimitz, Nat Pierce, John Howell, Dick Collins, Bill Castagnino, and Woody.

But what makes this set so energizing a listening experience is the spirit and cohesion of the band as a whole. It swings with easy strength, and as Ralph Gleason notes, "there is the intelligent attention to melodic ballads, beautiful in treatment, bringing out the liveliness that can be jazz; and there is the precision, versatility, and excitement of a big band that is adept, sure of itself, and secure in the knowledge that a major part of its function is to reach the audience." Taken singly, the quality of the writing or of the solos would be worth around ★★★★★, but wrapped up in the communal kicks of a wailing band, it all comes blazing forth as the next best to Basie. (Capitol 12" LP T560)

Jay and Kai

Riviera; Dinner for One; Hip Bones; Windbag; We'll Be Together Again; Don't Argue; How Long Has This Been Going On?; Bag's Groove

Rating: ★★★★★

The new, doubly potent two-trombone team of Johnson and Winding (*Down Beat* Jan. 12) now has its second album and its first with its regular rhythm section (Dick Katz, piano; Peck Morrison, bass; Al Harewood, drums). Jay wrote and arranged the first and third, and arranged the fifth and eighth. Kai arranged the other four, and wrote two of them. The result is again a full-length display of unusually expert and warmly imaginative trombone artistry, both in solo essays and in witty, mutually sensitive dialogue.

The numbers are well chosen for program balance and well arranged for widely flexible use of the virile sonorities of the two individually expressive voices. Rhythm section, especially Dick Katz, fits in comfortably. The whole album is a consistent delight, hence the rating. Ira Gitler's notes give solo identifications and good biographical background. Recording

quality is excellent. (Prestige LP 195)

Jay Jay Johnson

Jay; Time After Time; Old Devil Moon; Too Marvelous for Words; It's You or No One; Coffee Pot

Rating: ★★★★★

Jay Jay bats 1,000 this issue. On this very well recorded LP, he is given distinguished backing by Wynton Kelly, Kenny Clarke, Charley Mingus, and, on four, the added rhythmic lift of Sabu on conga drum. If more proof were required of the maturely proficient musicianship and easeful versatility of Jay Jay, this is it. He is his assured self at all tempos and with an extended variety of material from soulful ballads to heatedly up tempo originals (including a swinging, authentic-sounding Latin-American *Moon*).

The two technically demanding originals are, incidentally, by Jay Jay. It's quite an exhibition of trombone fireworks but more important, it's all within the bounds of tasteful musicality. Jay Jay has won the right to be considered as among the great men of his instrument in jazz history. (Blue Note LP 5057)

Jazz and Pops from the Soviet Union

No Rating

This unusual collection is more of a curiosity than anything approaching a musical event. As the notes honestly say: "... it focuses attention on the lighter side of musical taste behind the self-imposed barriers of contemporary Russian suzerainty. In a number of records—featuring jazz, pops, tangos, stage favorites, all from behind the Iron Curtain—it offers unprecedented glimpses of an aspect of Soviet musical culture which are interesting, of course, for what they reveal, and also, though perhaps not always, for what they are in themselves."

The very interesting notes give the constricted background of pop music in Russia—its nature and the controls under which it operates. Best jazz is played by cornetist Adi Rosner. His tragic history is also contained in the notes. He tried to cut out to put in his card in the west. But they caught him, and last heard from, Rosner has a lifetime gig in Siberia.

Jazz, incidentally is back in disfavor in the Soviet Union—men

who improvise don't usually vote a straight ticket—so examples of Russian "jazz and pops" of this sort aren't likely to be available again for some time. None of the proceeds from the record, you'll be glad to know, goes to the Soviet Union or any of its agents or representatives. So I'd suggest you dig this, and then be thankful for even Jimmy Boyd. (Colosseum 12" LP CRLP 171)

Herbie Mann

Chicken Little; The Things We Did Last Summer; Between the Devil and the Deep Blue Sea; After Work; A Spring Morning; My Little Suede Shoes; The Purple Grotto

Rating: ★★★★★

Vol. 4 of Bethlehem's East Coast Jazz series. Herbie Mann worked from 1953-'54 with Mat Mathews and last fall with the short-lived Pete Rugolo band. One of the most accomplished flutists in jazz, he will be heard soon on Sarah Vaughan and Paul Quinichette EmArcy dates, and on a Royal Roost Perry Lopez session. His tasteful associates here are guitarist Benny Weeks (also a Mat Mathews sideman), drummer Lee

Rockey (who with Weeks was in Neal Hefti's first band), and bassist Keith Hodgson, who currently has the first bass chair in the North Carolina Symphony orchestra. All four originals are by Mann.

Mann's thesis, as he explains in his notes, is "that a group that has a flute in it should be a light, swinging, happy sounding one. Those are the qualities of the instrument." This is not always necessarily true, as Mann himself demonstrates in his beautifully reflective handling (on alto flute) of *The Things We Did Last Summer*. But his thesis certainly is—or should be—true a good deal of the time, and by that criterion, Mann succeeds admirably not only in playing a buoyant, swinging flute himself but in setting his work in an equally light, sympathetic instrumental context. The originals, by the way, show a humorous, unpretentious, and warm musical mind at work. I can think of very few albums, incidentally, that would serve as well as this to introduce a newcomer to jazz. (Bethlehem LP BCP 1018)

(Continued on Next Page)

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Hal McKusick-Betty St. Claire
*Byers Market; Here Comes
Trouble Again; The Thrill Is Gone;
Out of Nowhere; Willow Weep for
Me; Almost Like Being in Love;
What Is There to Say?*

Rating: ★★

Hal McKusick is an unusually versatile reedman who has worked with Brown, Herman, Raeburn, Thornhill, Lawrence, and recently, Terry Gibbs and Don Elliott. Betty St. Claire has sung with Dizzy Gillespie's first band and Howard McGhee. Trombonist and arranger on the date is Billy Byers, who used to be a studio musician in Hollywood, worked with Auld, Goodman, Ventura, and for the past four years has arranged for Max Liebman, one of the leading New York-based TV and radio producers. Billy is also a member of the Tony Scott septet. Among those also on the date are the impressive young trumpet-arranger Phil Sunkel; and the proficient rhythm section of Gene DiNovi, Clyde Lombardi, and Jimmy Campbell. I've been asked not to name the guitarist for contractual reasons.

McKusick's best instrument jazz-

wise is the alto, which he plays with forceful imagination. He also blows pleasant clarinet on the too-politely-arranged *Thrill* and in his *Nowhere* chorus. Byers plays very well throughout, as does Sunkel. Best instrumental is the thoughtful *Willow*. On the four numbers on which she appears, Miss St. Claire displays a voice of particularly pleasant texture, a musicianly way of phrasing, and an individual approach to a song. She seems a little unrelaxed in places on this first date, but *What Is There To Say* especially gives an idea of the considerable potential this girl has. An interesting LP. (Jubilee LP-15)

Charlie Mingus

Purple Heart; Gregorian Chant; Eulogy for Rudy Williams; Tea for Two; Getting Together; Body and Soul

Rating: ★★

Charlie Mingus is accompanied in this collection of his originals and arrangements by John LaPorta (clarinet and alto); Teo Macero (baritone and tenor); George Barrow (baritone and tenor); Lenny Nichols (drums), and Max Waldron (piano). They provide

him with the necessary careful and skilled support, because these are not easy works to play, just as they are not all easy to assimilate at a first or second hearing. After several listenings, there are still sections of each piece that seem to be trying so hard to come complexly alive that they remain made of manuscript, but the feeling of each comes through and, so too I believe, does the intent.

Mingus' main difficulty at present is that he occasionally mistakes the complex for the meaningful and forgets there are places where simplicity is a good deal more telling than any amount of straining at the bounds of the acceptedly "consonant." There are other times, of course, when it's essential to be "dissonant." It takes experimentation and growing, however, to know where and why both the simple and the farther out fit in, and this LP is part of Mingus' growth.

The important thing is that unlike his occasional composer associate, Macero, there is real feeling behind Mingus' writing, and he has many years of jazz apprenticeship so that there is always a vitality in his work, even in the parts

that sound forced (*Tea for Two* and *Body and Soul* strike me as the least effective because they're the most didactic).

I'd recommend your listening to the LP, and more than once. You may not like it, but it will indicate to you one man's way of moving further into the possibilities of jazz, and it's an honest way, whether it fully works out yet or not. Good notes by Mingus. (Savoy LP MG-15050)

Boots Mussulli

Rubber Boots; Le Secret; Four Girls; El Morocco; Mutt and Jeff; You Stepped out of a Dream; Tico Tico

Rating: ★★

A "Kenton Presents" album. Boots, alternating on baritone and alto, is backed on these by pianist Ray Santisi, bassist Max Bennett, and drummer Shelly Manne. Boots plays with swinging vigor, but he lacks the special mark of imaginative distinction that Paul Desmond, Frank Morgan, Herb Geller, and Bud Shank, among others of the younger altoists, possess. It's all competent and the rhythm sections moves well, but I can't imag-

ine having any strong desire to hear any of this over again. It might have helped a lot had there been one or more other horns. What Boots lacks most of all perhaps is even a touch of the lyrical—it all comes out skilled but with a sameness of feeling and of attack, no matter what the song. There is little subtlety, and over a whole LP, that can be wearing for the listener. Boots wrote the four originals.

As usual, there's a brief character sketch—and nothing else—by Norman Vincent Peale Kenton. This one's the best yet. It turns out that Boots' "approach is quite sober with much seriousness" and that "his devotion to his family is equal to that of his music." But not a mumbling word about the music. Well recorded. (Capitol LP C2517)

Lennie Niehaus, Vol. 2

How About You?; Figure 8; Patti-Cake; Just the Way You Look Tonight; Have You Met Miss Jones?; Night Life; The Night We Called it a Day; Seaside

Rating: ★★

Having made his record debut with a quintet, Niehaus adds three more for the second session (Niehaus, alto; Jack Montrose, tenor; Bob Gordon, baritone; Stu Williamson, trumpet; Bob Enevoldsen, valve trombone; Lou Levy, piano; Monty Budwig, bass; Shelly Manne, drums). The album is a disappointment because it is so dryly indicative of the headfirst, emotions: second approach to the use of extended form in jazz. As Niehaus himself states in his notes, "... with the more intellectual and academic approach there is also a tendency for the jazz composer's work to be contrived and esoteric." Esoteric this is not, but contrived it certainly is. Except for a moving arrangement of *The Night We Called it a Day*, this is classroom jazz, however advanced, and it comes out hermetic with almost no organic inner life. It's all very clever, and with that one exception, so emotionally barren.

Take the four Niehaus originals. Not one has thematic distinction or strength because not one seems to have come out of any irrepressible need to express emotions. Contrast them with John Lewis' *Vendome*, *Milano*, or *Concorde*, works that have come from so marked an individual need to speak that they are alive entities, and therefore will be part of the book of other jazz units for some years to come. But who, outside of a rehearsal studio would want to play any of these four? They're made of theories, not emotions. Certainly there are many other possible approaches besides Lewis' but each must come from the emotions first. The only consistent liberating solo forces on this session are Niehaus' own alto and Lou Levy's piano. Recording quality is fine. Notes are wonderfully lucid since they were written by the musicians in charge. (Contemporary LP C2517)

Kid Ory

When the Saints Go Marching In; Maple Leaf Rag; Wolcaine Blues; That's a Plenty; Muskrat Ramble; Clarinet Marmalade; Gettysburg March; Yellow Dog Blues; I Found a New Baby

Rating: ★★

A cleanly recorded New Orleans ball, with Kid Ory warmly assisted by Alvin Alcorn (trumpet); George Probert (clarinet); Don Ewell (piano); Bill Newman (guitar); Ed Garland (bass); and Minor Hall (drums). Packaging is also a pleasure with a happily weird Irene Trivas Mardi Gras cover in front and two New Orleans recipes by Kid Ory on the back along with an account of how he wrote *Muskrat Ramble*. Kid sings on *Saints*. (Good Time Jazz 12" LP GTJ L-12004)

Leon Prima

Up the Lazy River; When Irish Eyes Are Smiling; That's A Plenty; Old Man River

Rating: ★★

Irish and *River* are given seldom-heard Dixie treatments that are refreshingly done with trumpeter Prima singing. *Irish* is the more interesting—John McCormack was never like this. Nice background to vocal supplied by Lester Bouchon on tenor before the full

(Turn to Page 17)

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Jazz Reviews

(Jumped from Page 15)

band rides out. New Orleans stalwarts Santo Pecora, trombone; Monk Hazel, drums; Chink Martin, bass; Roy Zimmerman, piano, romp through these two 78s. (J. T.) (Southland 9016, 9017)

Django Reinhardt

Festival 48; Nuages; Oiseaux des Iles; Of Man River; Dinette; My Serenade; Diminishing; Rythme Futur

Rating: ★★★★★

This is one of the most absorbing of the recent Reinhardt memorials. *Serenade* goes back to the original Quintette of the Hot Club of France days; *Dinette* and *Rythme* were made with the later group in which clarinetist Hubert Rostaing replaced violinist Stephane Grappelly. To this unit, Alix Combelle was added on *Nuages* and *Oiseaux*.

The other three represent a post-war reunion with Grappelly and a reinstitution of the original quintette instrumentation. In addition to the usual force and loveliness of Django's playing, his collection (more than most) also shows a number of varied phases of his art and restless searching for new ways to express himself and his era through the years. Good, solid notes by John Wilson. Recording quality is better than on most Reinhardt LPs available except for Clef LP MG C-516. (Angel LP 60003)

Shorty Rogers-Andre Previn

It's DeLovely; Porterhouse; Heat Wave; 40° Below; You Stepped out of a Dream; Claudia; You Do Something to Me; Call for Cole; Everything I've Got; Some Antics; It Only Happens When I Dance With You; General Cluster

Rating: ★★★★★

Titled *Collaboration*, the idea of the album, as planned by RCA-Victor's jazz chief, Jack Lewis, was this: "both Shorty Rogers and Andre Previn led exactly the same group of musicians. On the first side, Shorty leads off three different standard songs, via his

arrangements of them. Following each of these, Andre presents an original instrumental, based on the same chords but with, of course, numerous variations. On the second side of the record, this procedure is reversed, with Andre arranging the standard and Shorty producing the original based on its chords.

Personnel besides Rogers and Previn comprises Bud Shank, alto and flute; Bob Cooper, tenor and oboe; Jimmy Giuffre, baritone; Milt Bernhart, trombone; Shelly Manne, drums; Joe Mondragon, bass (8); Curtis Counce, bass (4); Al Hendrickson, guitar (8); Jack Marshall, guitar (4). The competition is reasonably ingenious and consistently graceful with all involved showing expert musicianship. Album should be particularly interesting to fledgling arrangers.

Though I would have wished for more extended solos and a less artificial air to some of the writing, the variety of colors plus the contrasting patterns of the two craftsmen and the alert execution of the musicians makes this a worthwhile package. Best original, I thought, was Previn's *Claudia*. The notes by Ulanov and Simon, though overly cute in the tradition of Victor jazz liners, do provide some helpful information. (RCA-Victor 12" LP LJM-1018)

Joe Roland Quartet

Gene's Stew; Spice; Music House; Joyce's Choice

Rating: ★★★★★

Joe, one of the most vigorously swinging of modern vibists and a former Shearing associate, heads a quartet composed of Wade Legge (piano); Dante Martucci (bass); Ron Jefferson (drums). All the originals are by Legge (who has been heard recently on a Blue Note LP of his own and with Pete Brown on Bethlehem as well as earlier with Dizzy Gillespie, his usual employer, on Roost and Contemporary in sessions made in Europe). The originals are all of some linear interest, particularly the blues-flavored *Spice*, which turns out to be one of the most affecting quartet performances of the year.

Throughout the set, everyone

plays well, and Legge particularly has never been heard to such consistently good advantage on record. Record is recommended but cannot be rated higher because the limited tone color inherent in the instrumentation becomes somewhat tiring over a whole LP unless the material itself is of unusual interest and, except for *Spice*, it is not here. Recording quality is a first-rate. (Savoy LP MG-15047)

Frank Rosolino

Ragamuffin; Embraceable You; I'm Gonna Sit Right Down and Write Myself a Letter; Besame Mucho; Linda; Frank 'n' Earnest

Rating: ★★★★★

A "Kenton Presents" album. Frank's personnel includes Charlie Mariano, alto; Sam Noto, trumpet; Pete Jolly, piano; Max Bennett, bass; Mel Lewis, drums. It's a spirited session, with everyone blowing well, especially the blazing Rosolino, whose work lifts this to four stars. Mariano is also outstanding. As a matter of fact, it's worth another star that Frank didn't sing on the set. Bill Holman contributed the two briskly functional originals. Well recorded. Rosolino is clearly one of the major modern trombonists. (Capitol LP H6507)

Howard Rumsey's Lighthouse All-Stars, Vol. 5

Howard; Claude; Bud; Coop; S&B; Stan

Rating: ★★★★★

Rumsey's Hermosa Beach colony in a set called *In the Solo Spotlight*. Soloists in order are Howard Rumsey, Claude Williamson, Bud Shank, Bob Cooper, Stu Williamson with Bob Enevoldsen, and Stan Levey. Also present in section is baritonist Bob Gordon. First side begins dully with Rumsey featured in Stan Kenton's routine *Concerto for Doghouse* (re-named *Howard* here). *Claude* (composed and arranged by Williamson) is brighter and better though the ensemble parts are ordinary and the work rather overlong considering the lack of development.

Bud (also composed and arranged by Williamson) is the best

number of the first side and is convincingly executed by Shank. *Coop* (composed and arranged by Cooper) opens side two, and is the most interestingly worked out number of the set. Bill Holman wrote and arranged *S&B*, which is of mild thematic interest, and is played well by Stu Williamson and Enevoldsen. *Stan* (composed by Holman and Levey) is a crashing (literally) bore. First and sixth sides lower the rating. Wonderful cover shot by Fred Lyons. Good recording. (Contemporary C2515)

Sal Salvador

Down Home; Salutations; Violets for Your Furs; Now See Here, Man; Nothin' to do; Boo Boo De Doop; Autumn in New York; Wheels

Rating: ★★★★★

Sal's quartet comprises Eddie Costa (vibes and piano); Jimmon Gannon (bass); Jimmy Campbell (drums). They're all competent and the sounds they produce are pleasant, but for me the results are consistently dull. The unit could do quite well in better cocktail rooms and some hotels, but I cannot imagine their sustaining much interest in a jazz room, though they have played Birdland. The group as a whole and its members individually are so polite about their music. Never do I feel any passion or for that matter, any depth of lyricism. It's all calm and correct, no matter what the tempo. A certain amount of fire is essential to really meaningful communication in any form of music, and this combo is lukewarm.

Bill Holman and Manny Albam wrote the originals. All of them are quite engaging, and are worth listening to the album for. A dissent on this rating from my wife, who asserts, "It's easy to listen to." So is Muzak. (Capitol LP H6505)

The Story of Jazz for Children, Young People, and Others

Rating: ★★★★★

An excellent panoramic introduction to jazz written and narrated by Langston Hughes and profusely illustrated by excerpts from documentary recordings. The

album was issued at the same time as Hughes' *The First Book of Jazz* for young people was published by Franklin Watts. On this LP, brief evocative musical appearances are made by among others: Louis, Baby Dodds, Jelly Roll, Lead Belly, Bunk Johnson, Scott Joplin, Albert Ammons, Ma Rainey, Johnny Dodds, Count Basie, Mary Lou Williams, Meade Lux Lewis, Bix, Bunny Berigan, Duke Ellington, Earl Hines, Dizzy, Lennie Tristano, and some teenagers in New York making their own music. It's very well done for the purpose at hand, and if you love jazz, I'd strongly recommend your buying it for your kids. And if you haven't any kids, you'll dig it anyway. Accompanying booklet has Hughes' text and record credits. (Folkways Records LP 712)

George Wallington

My Funny Valentine; Alone Together; Autumn in New York; Thou Sweet; Variations; Moonlight in Vermont; Invitation; Racing; Hold Me Close; Marcel the Frier; Ever Lovin' Blues; Morning Dew

Rating: ★★★★★

This is the Wallington with strings unit that George introduced at the Composer Room in New York this fall with Vic Lombardi (bass); David Uchitel (viola); William Eder (cello), and Joseph Cali (violin). Arrangements are by Sonny Lawrence, except for *Morning Dew*, which is by George Brackman. First side is all standards except for Wallington's own expressively changing set of *Variations*, which is the highlight of the side. Second side is largely originals, with three by Wallington, one by French pianist Henry Renaud, and one by Sonny Lawrence. Most of the originals are of considerable substance and are worth many hearings. I especially liked Renaud's thoroughly charming sketch.

Despite the rating, the collection is very much recommended for the quality of Wallington's playing—particularly it is his best on record—and for the quality of the material. But unfortunately Wall- (Turn to Page 18)



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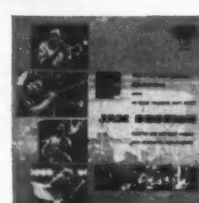
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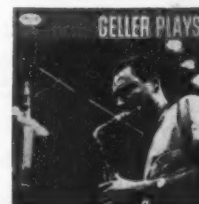
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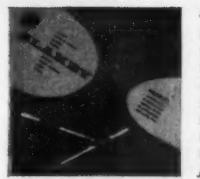


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Jazz Reviews

(Jumped from Page 17)

ington has fallen into the now familiar trap of engaging first-rate non-jazz stringmen and expecting them to fit into a jazz context, or any kind of improvisatory context whatever. The strings, though well played and intelligently voiced, are a drag all the way. It's like roast beef with ice cream on top. Who needs them?

The clash between Wallington's swinging, fresh musicianship aided by Lombardi's rhythmic ease on the one hand and these three outsiders so obviously reading from paper is most annoying. I kept wishing for some horns who could cut the book equally well, but who would also know how to fit in jazz-wise with what's going on here. You ought, however, to hear this for George and the originals. But jazz and strings won't mix until the stringmen are jazzmen, too. (Norgren 12" LP MG N-1010)

Dinah Washington

Lover, Come Back to Me; Alone Together; Summertime; Come Rain or Come Shine; No More; I've Got You Under My Skin; There Is No Greater Love; You Go to My Head

Rating: ★★

A well-recorded Dinah Washington session cut last August with Clifford Brown, Maynard Ferguson, Clark Terry, Herb Geller, Max Roach, and Harold Lund. Kater Betts and George Morrow alternated on bass while Richie Powell and Junior Mance shared the piano assignments. First side is marred principally by Land's dullish tenor showcase on *Alone* and a nerve-wrecking trumpet

(quite likely Ferguson) decimating *Summertime*. Dinah hits hard on *Lover, Rain*, and her high point of the set, *No More*.

Second side is better instrumentally thanks to the horns and Dinah is heard on all three of the numbers, but she shows here (as on her other recordings) one limiting characteristic—she lacks diversity of approach and feeling for some (not all) lyrics. Her tendency is to hit each song hard on the head; with some songs, it works well; with others, this relentless approach by Dinah illustrates why Ella, Billie, and Sarah are greater because they know when and how to be subtle. But the set is recommended for that fine, hard Dinah clarity and impact of sound. Brown, Terry, Geller, and the rhythm section (particularly Roach) are good all the way. Good cover portrait of Dinah. (EmArcy 12" LP MG 3600)

Julius Watkins Sextet

Linda Delia; Perpetuations; I Have Known; Leete

Rating: ★★

One of the two leading French horn players in jazz, Julius Watkins, who has appeared as a sideman on several records, now has an LP on his own. He used Frank Foster, tenor; Perry Lopez, guitar; George Butcher, piano; Oscar Pettiford, bass; Kenny Clarke, drums. The session, excellently recorded by Rudy Van Gelder, is a relaxed conversation with Watkins, Foster, Lopez, and Pettiford soloing well. Lopez emerges further as one of the best of the newer guitarists. First original is by Butcher; Watkins wrote the last three, and the most memorable of all is the ballad, *I Have Known*, which could probably be a pop hit if

PERSPECTIVES

By Ralph J. Gleason

San Francisco—A quick glance at any listing of current top pop records will show that rhythm and blues discs are making an ever increasing dent in the pop music field. Ever

since last summer when *Sh-Boom* shot like a rocket to the top of the hit parade and stayed there for lord knows how long, rhythm and blues has represented a healthy part of the general pop field.

Disc jockeys report their audiences request it, dealers report the customers buy it.

Rhythm and blues, (a modern counterpart of the so-called "race" music the record companies used to issue), once thought to be solely a music bought by the Negro population, now is being bought by everybody.

Similar Trend Cited

A few years back, we had a similar trend right after the end of World War II. That one was with the country and western field. During a two-year period back a couple of years, I did a series

of interviews for the San Francisco *Chronicle* on western artists. Every single one of them told me the same thing. Country and western music had spread outside its original sphere to the general public as a result of the mixture of guys from all over in the army.

The same may be happening with rhythm and blues. The radio and television and movies and jukebox all hit broadside with no regard to race, color, or creed.

Hits no longer are made on remote ballroom airshots from Jim Crow ballrooms and hotels. They're made in the field on jukeboxes and disc jockey shows. And the kids of today are scrambled together more than their parents, or even their older brothers, ever were.

Lot Of Attack

Rhythm and blues, as exemplified by the Chords and by the Penguins, et al, is coming in for a lot of attack by almost everyone who is a real music fan. But don't sell it short.

Rhythm and blues may turn out

As Others See

New York—An ingenious method of performance improvement has been instituted by producer Chandler Cowles of *The Saint of Bleeker Street*.

Each of the 32 members of the cast is given a night off to witness a performance of the musical drama. A number of the principal players also will be given lessons in Italian in view of a projected La Scala appearance.

to be the most healthy thing the music business has had in years. For one thing, it has made the kids dance. True, it's a pretty elementary sort of dancing but it's better than standing there, gazing at the band.

And if they listen to enough r&b long enough, the elemental rhythm and vocal won't be enough for them. They're going to want music, too. And you know what just might happen? They might turn to bands again. There's already some indication of this, and if they do, look out! It will be another crazy era.

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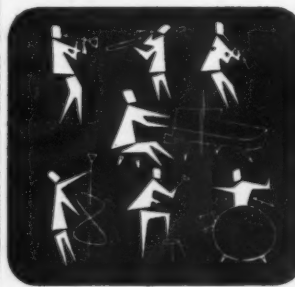
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Tape Measure

Home Hi-Fi Installations To Be Review Subjects

By ROBERT OAKES JORDAN

Several readers have sent me photographs of their high fidelity installations. Perhaps some of these installations will be of interest to others who see this column. So once every two months this column will review a specific home hi-fi set. If you feel that your hi-fi installation could provide some useful ideas for other readers, send me a complete description of your assembly of units, including photographs if possible.

It makes no difference whether your set is installed in an army foot locker or more elaborately set up in a special basement room. If you hooked the units together and did the necessary cabinet work, submit the information for review in this column.

Your description must include the type, model number, and make of the hi-fi equipment. If the equipment was assembled from a

kit, describe this, including some hints for others who might wish to do likewise.

If you built your hi-fi amplifier from the ground up with spare parts, this, too, would be of interest. A picture of the installation will be printed with each column about the particular system, provided the contributor sends a good glossy photograph with the letter of description.

A Fine System

A short time ago, I heard one of the finest of hi-fi systems. It was constructed and assembled by Gordon Buck, Glenview, Ill.

An engineering student at Rensselaer Polytechnical Institute, Buck already has stature in the amateur radio field and has applied his technical talents to hi-fi. The complete installation is on both sides of a breakfront bookcase covering one end of the living room in the Buck home.

Buck took into consideration how placement of furniture in the room would affect the acoustics of the speaker and enclosure and then built the speaker baffle into the left-hand side of the base cabinet of the breakfront.

The amplifier and record storage space occupy the right-hand side of the cabinet, which also houses the record changer, well isolated from the mechanical vibrations of the speaker.

Within Easy Reach

The preamplifier, a table model, is placed within easy reach on the top of the equipment base cabinet, with the connecting wires running down out of sight behind the amplifier to the power unit.

The enclosure made of heavy plywood and incorporating the usual substantial construction of built-in home shelving, houses the University speaker, Model 6201 dual range coaxial. This 12-inch speaker by University is a combination of a single molded cone woofer and a wide angle dispersion high frequency driver. The rating of this speaker is 25 watts and it has a range of 45 to 15,000 cycles a second. It sells for about \$45.

Buck selected the Stancor ultra linear kit for his power amplifier

and constructed it with a definite professional approach to the wiring and electronic parts placement. I noticed he had taken special care with his soldering of the electrical connections within the unit. This fact in itself is most important to remember.

Williamson Circuit

The Stancor amplifier employs the Williamson circuit and, in this particular kit, the ultra linear A-8072 output transformer. This kit includes all the necessary parts and complete instruction for building.

Though a definite help, a lot of technical skill is not necessary in order to build from one of these kits. The results of your work will be most satisfying in the over-all range of amplifier response, 20 to 50,000 cycles a second at eight watts. The kit by Stancor sells for a little more than \$30 and is well worth the investment, as are all the units used in this system.

The preamplifier was constructed from the Heathkit Model WA-P2 which sells for about \$20. It has several equalization settings which cover the major curves—LP, RIAA, AES, and old 78s. Included are five-switch selected inputs and separate bass and treble controls with low impedance output which will match most power amplifiers.

Outstanding Job

The Heath company has done an outstanding job of preparing kits not only for high fidelity equipment but also for fine test equipment, which compare favorably with commercially constructed laboratory instruments, provided the builder takes pains with his work.

The Garrard RC-80 changer, using a Pickering diamond stylus cartridge, provides the record playing facilities. If anyone wishes further information about Buck's system and the problems he encountered, you may write to Gordon Buck, Rensselaer Polytechnical Institute, Troy, N. Y.

(Ed. Note: Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

San Francisco Gets New Disc Distributor

San Francisco—Tom Spinoso, Cavalier Records chief, has formed the Dexter Distributing Co. here as headquarters for the discery, Stern Music (BMI), and Dexter Music (ASCAP). The new company will stock such small labels as Bowery, Polkaland, Old Timer, Rhythm, and Music Library and is negotiating for the distributorship of major labels.

Stephen DeMartini and James Salemi are partners with Spinoso in the enterprise.

High Fidelity

DOWN BEAT

Flexibility Unprecedented In Audio Compensator

By OLIVER BERLINER

Designed as a companion to the MC-30, the McIntosh C-8 Professional audio compensator is a preamplifier/equalizer providing a flexibility never before achieved. With the low distortion and great stability, characteristic of all McIntosh amplifiers, the C-8 is a complete control center for professional and home entertainment systems.

Several unique features have been incorporated into this unit, which contribute to its great versatility.

A variable input resistance for magnetic cartridges allows the C-8 to match perfectly the high impedance (50,000 ohms) of the Fairchild input transformer; yet may be set to accept much lower impedance cartridges such as the General Electric at around 6,800 ohms.

Essential Element

A proper load resistor is essential for optimum performance of these variable reluctance phonograph cartridges, and the McIntosh couldn't make the solution to the problem more simple. Those who favor ceramic cartridges will note that a switch is provided to compensate for such units.

There is a most interesting compensation circuit on the front panel. It provides the ultimate in playback performance. Ten push switches, five each for bass (turn-over) and treble (roll-off), allow the listener to obtain any reverse recording curve to compensate for virtually any recording characteristic. This arrangement takes up where other equalizers leave off, for most others can compensate only to the limit of the positions on their single rotary type of selector switch.

The push switch facility makes it easy for one to note the exact equalization required for any record in his library, which, if kept in a simple chart, will allow him to return to that setting at any time.

Combinations Possible

Various combinations of reverse recording curves are obtainable by operating more than one switch at a time in each bank. Of course, the standard tone controls to adjust for room conditions and listening

preferences are included. A bass and treble boost of as much as 17 db at 20 and 20,000 cycles respectively, and a maximum attenuation of 20 db at these frequencies, are available.

A unique "aural compensator" is another of the many facilities of the C-8. In Position 1, it is out of the circuit, but in the remaining four positions it gives various loudness control settings based on the Fletcher-Munson curves. This feature operates at all settings of the volume control and is particularly handy at low volume settings.

An auxiliary nicety is a turntable rumble filter that attenuates certain low frequencies in variable degrees, sometimes necessary with record changers. It also acts to reduce acoustic coupling effects between loudspeaker and turntable.

2 Outputs Provided

Two outputs are provided by McIntosh. The main one feeds the power amplifier, and the other may be used for tape recording. Besides the regular other inputs, provision for a microphone is made.

This circuit, when used with a GE cartridge and compensator, allows both a record player and record changer to be connected to the system, without the need for additional switches or preamplifiers.

Although a unit with self-contained power supply is available, the basic C-8 was designed to receive filament and plate operating power from the MC-30 amplifier. Three AC convenience outlets allow other program sources such as tuner and player motor to be controlled from the master on-off switch.

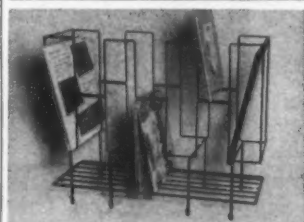
A pilot light indicates when the equipment is turned on. Supplied with an attractive hardwood enclosure or with an oversize front panel for flush cabinet mounting, the McIntosh C-8 audio compensator gives promise of the ultimate in convenience and listening pleasure.

(Ed. Note: If you have questions or subjects you would like discussed, write to Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped, self-addressed envelope for reply.)

Hirsch Jukebox Firm Adopts Pension Plan

Washington, D. C.—The Hirsch Coin Machine Co. here has adopted a retirement program for employees, under which a worker receives a monthly income equal to 35 percent of his earnings at the time of retirement.

Hirsch is believed to be the first jukebox firm to provide such company benefits and, in addition, is subscribing to life insurance policies for its employees.



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The Devil's Advocate

By Mason Sargent

The American Composer: Some surveys have indicated the depressing fact that the music of contemporary American composers is far too seldom performed in concert by our leading orchestras.

Many of the leading European modernists have finally been found "safe" for programming by the more conservative music directors (and almost all of these major conductors are European), but with a few exceptions like George Szell, director of the Cleveland Symphony orchestra, the native writer is minimized. The death of Serge Koussevitzky removed the most relentless champion of American writers among directors.

Some of our conductors (mostly American) in the smaller cities have shown programmatic courage with notable results in terms of audience acceptance. A prime example is Robert Whitney, head of the Louisville Symphony orchestra who, since his early pioneering, now has been assisted greatly by a Rockefeller grant.

Support Concerts

The one thing the interested listener can do is to support those live concerts of American music. The laws of economics are as intimidating in the concert as in the popular field, aesthetic statements of principle notwithstanding.

Hi Fi, Hi Stars, Hi Notes: Tenor Vinay Knows 'Em

New York—In a large, comfortable apartment on 58th St., there lives one of the happiest of men. Possessed of a quick, searching mind, he is interested in the challenges and pleasures of electronics and of astronomy.

He fulfills the latter interest with the help of a high-powered telescope. For the former pursuit, he has constructed his own intricate field of recording. The University of Illinois school of music has issued two strong new works, Gordon Binkerd's *Sun Singer* and Eugene Weigel's *Prairie Symphony* (CRS 2). You can write the University of Illinois bookstore, 715 S. Wright St., Champaign, Ill., for information.

Fortunately, record companies have been less apathetic to the need of supporting our composers, largely because the growth of the record-buying public (because of the LPs) not only allows but requires the companies to have a large and diversified repertoire.

Of recent releases of modern American music, I would especially recommend Walter Piston's powerful *Symphony No. 3*, well recorded by Howard Hanson conducting the Eastman Rochester Symphony orchestra. The recording was made under the auspices of the Koussevitzky Music foundation (Mercury 12" LP MG 40010). Also worth hearing are Robert Ward's *Symphony No. 3* and Leon Stein's *Three Hassidic Dances* performed by Thor Johnson and the Cincinnati Symphony orchestra in cooperation with the American Composer's alliance (Remington 12" LP R-199-185). Johnson is another commendable example of a conductor who does fight for American music.

And one of the universities has

entered this field of recording. The University of Illinois school of music has issued two strong new works, Gordon Binkerd's *Sun Singer* and Eugene Weigel's *Prairie Symphony* (CRS 2). You can write the University of Illinois bookstore, 715 S. Wright St., Champaign, Ill., for information.

Beyond Boundaries: As for international contemporary music of merit, I'd like to list some memorable releases not yet covered in this magazine. The third string quartet of the deeply expressive Ernest Bloch is now available in a superb interpretation by the Griller String quartet (London ffr 10" LP LS 840). The same label has the best available performance of that composer's sweepingly emotional *Schelomo*, a Hebraic rhapsody for cello and orchestra in a performance by Zara Nelsova and the London Philharmonic orchestra conducted by the composer (London ffr 10" LPS 138).

cate high fidelity set with connections that range through every room.

He also enjoys a laboratory in which he studies the rapidly changing electronics field and sometimes builds his own equipment. These are his hobbies, and he enjoys them in privacy whenever his cross-continent schedule allows.

When this astronomer-audiophile leaves his apartment, he is known to his international public for another reason—he is one of the more dynamic figures on the operatic stage. The dramatic tenor of Chilean-born Ramon Vinay is a vital part of each season at the Metropolitan, La Scala, the Holland festival and Bayreuth.

Vinay also sings regularly at Covent Garden; the major European festivals, and in Buenos Aires, Mexico, and Spain.

Vinay's enthusiasm for his hobby of sound reproduction shows through in his views concerning his vocation. On the nature of the opera singer today and the problems peculiar to his profession, he says:

"The increasing fidelity of voice reproduction on records is a growing challenge for performers. It means we have to keep getting better and better because we're competing with our own records."

"After all, when you record, you can do a performance in short takes, like in the films, and you can do and redo an aria 10 or 15 times until you've got the best one. In a recording studio, you can relax, you're in shirt sleeves, you can smoke, you're much calmer and usually in better voice. Also the engineer helps."

None Of These Things

"But in an auditorium, you have none of these things that were present when you made the recording of the role you may be about

to sing. But these are the matters the audience doesn't know or care about. They expect you to be at least as good as your recordings."

"This, as I say, is a challenge, but there is another kind of comparison that is sometimes made between a singer's records and his live performance that is not fair. I remember singing *Otello* in New Orleans, and a critic wrote the next day that I ought to listen to my own recording of the role with Toscanini, and then I'd hear the way I should have done it the night before. This is a kind of attitude I do not understand."

"It is as if everyone admits that a Picasso is an artist because he paints, but that because he sings, an opera singer is not an artist, is not entitled to change the way he feels and sings a role."

Not Mechanical

"However, a good opera performance, is not something mechanical; it must have spontaneity. And there is no reason why any singer should sing the same role the same way twice. There is also the matter of growth within oneself. In the days when I made those records with Toscanini, I was in chains as a singer. I seemed to be fighting the score. Today I have matured, and I caress it all the way."

"Another thing that changes interpretations is that an opera singer sees things differently from performance to performance. The way he sings may depend on what he ate that evening, on whether it was a sunny day."

"There must be freedom for the changing human interpretation within the limitations of the musical score. I, for one, am not going to copy myself because one day on one particular record I sang a role one particular way."

—mason sargent

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist Les Brown. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

Symphonic		
Disc Data	Ratings	Comments
BACHMANOFF: <i>Symphony No. 3</i> , Pittsburgh Symphony Orchestra, William Steinberg. CAPITOL F 8298, 12".	★★★★★ Performance ★★★★★ Recording	● Of four Steinberg albums released concurrently by Capitol, this is easily his richest offering. The moody opus is poignantly phrased, and the maestro gets the maximum from his orchestra, which never is thought of as the world's best.
MOZART: <i>Symphony No. 41 in C Major (K. 551)/Symphony No. 35 in D Major (K. 385)</i> , Rochester Philharmonic Orchestra, Erich Leinsdorf. ENTRE ML 3108, 12".	★★★★★ Performance ★★★★★ Recording	● Leinsdorf has had some big moments with baton, but these are not they. The Mozart works are read pedantically and generally without spunk or color, Haffner faring slightly better than the Jupiter.
FRANCE: <i>Symphony in D Minor</i> , Philadelphia Orchestra, Eugene Ormandy. COLUMBIA ML 4099, 12".	★★★★★ Performance ★★★★★ Recording	● A very fine orchestra and the apt direction of Eugene Ormandy keep the tortuous and offusive character of his offbeat and off-recorded work from getting out of hand. This is a very serviceable version.
MAHLER: <i>Symphony No. 1 in D Major</i> , Philharmonic Symphony of New York, Bruno Walter. COLUMBIA SL-318, 12".	★★★★★ Performance ★★★★★ Recording	● Who but Mahler's own pal and pupil could interpret this literature with so much poignance and compassion? Walter's reading has sensitivity and conviction, and the <i>Funeral March</i> of the third movement is played with beautiful forbearance from melodramatics.
BEETHOVEN: <i>Symphony No. 5 in C Minor/Symphony No. 8 in F Major</i> , Pittsburgh Symphony Orchestra, William Steinberg. CAPITOL F8292, 12".	★★★★★ Performance ★★★★★ Recording	● Some will take Steinberg's unusual interpretation of the Fifth as sacrilege; his liberties even grow flippant in the second movement. While the Eighth gets reasonably inspired treatment, it vibrates no more than the other.
Operatic & Vocal		
Disc Data	Ratings	Comments
PUCCINI: <i>Madama Butterfly</i> , Clara Pirella, Fernando Tagliavini, Giuseppe Taddei, Radio-televisione Italiana Orchestra and Turin & Cera Chorus, Angelo Quasta. CETRA C1248, 3-12".	★★★★★ Performance ★★★★★ Reproduction	● This is a truly excellent version of the opera in its totality. It may not be better perfect, but better ones will be hard to come by. The major roles are sung capably, and an authentic Italian smack gives it plus value.
BERLIOZ: <i>Les Nuits D'Est/Le Captive, Le Jeune Fata Breton, Zaida, Eleanore Steber</i> , Columbia Symphony, Dimitri Mitropoulos/Jean Morel. COLUMBIA ML 4940, 12".	★★★★★ Performance ★★★★★ Recording	● Miss Steber sings Berlioz with nuance and dignity but doesn't seem to immerse herself terribly in the songs. As a result, it's a rather even performance. Accompaniment is fine on both sides.
VERDI: <i>Te Deum/BOITO: Mafistofele: Prologue</i> , NBC Symphony, Arturo Toscanini, Nicola Moscona, Robert Shaw Chorus. VICTOR LM-1849, 12".	★★★★★ Performance ★★★★★ Recording	● An old hand at Verdi conducts one of the master's last compositions with brilliant surety and is quite as eloquent on the Boito. Taped from Toscanini's farewell radio broadcast last year, the record comes handsomely boxed and with text for gift-giving.
MUSSORGSKY: <i>Songs / BACHMANOFF: Songs</i> , Artists of the Bolshoi and Kiev Opera. VANGUARD VRS 6053, 12".	★★★★★ Performance ★★★★★ Recording	● The artists who perform the folksy songs of Mussorgsky and the more romantic ones of Bachmanoff hold faithful to the distinct Russian (pro-Soviet, of course) flavor of the musical era of the "Mighty Five." They're weighty songs, for the most, and are weightily sung, but there are also some lovely lighter moments.
Special & Orchestra		
Disc Data	Ratings	Comments
LIEBERMANN: <i>Concerto for Jazz Band and Symphony Orchestra</i> , Chicago Symphony Orchestra, Fritz Reiner, Sauter-Finagan orchestra / STRAUSS: <i>Don Juan</i> , Chicago Symphony Orchestra, Reiner. VICTOR LM-1888, 12".	★★★★★ Performance ★★★★★ Recording	● For its attempt at the merger of jazz and classical forms, the Liebermann opus is interesting enough, but musically it isn't. The S-F soloists are here to lend supposed jazz authenticity and, no doubt, to help sell records. Reiner doesn't seem to have his heart in <i>Don Juan</i> , makes it screech, and isn't helped by the surface noises either.
STRAUSS, JOHANN JR. & JOSEF: <i>Wine, Women, and Song</i> , Vienna State Opera Orchestra, Anton Paulik. VANGUARD VRS 457, 12".	★★★★★ Performance ★★★★★ Recording	● This sampling of waltzes, polkas, marches, and the like by the sons of Johann Strauss is tasteful and often delightful. The Vienna orchestra is careful to keep the zesty tempos from cloying. Still, one side at a sitting is recommended; the double dose becomes wearying.
BACH: <i>A Bach Recital</i> , James Frickin, piano. VANGUARD BG-543/44/45, 3-12".	★★★★★ Performance ★★★★★ Recording	● Fifteen of J. S. Bach's keyboard opuses are reported here with great authority and deftness by one who, fittingly, is regarded in many circles as the foremost on Bach in this country today. A gem in limited edition; definitely a collector's item.

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March 9, 1955

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The Blindfold Test

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S-F, T, And 4 Others Get Nod From Morrow

By Leonard Feather

Buddy Morrow is one of the younger and more successful survivors of the "lost generation"—the generation of great musicians of the swing era who became successful bandleaders.

While most leaders of today's top jazz-oriented big bands focus the solo spotlight mainly on their sidemen, Buddy remains a virtuoso maestro.

Accordingly, the records selected for his *Blindfold Test* featured either big bands, or leading trombonists, or both. Buddy was given no information, either before or during the test, about the records played for him.

The Records

1. Sauter-Finegan Ork. *The Thunders* (Victor).

It's no doubt. Sauter-Finegan. Wonderful craftsmanship. I wish them all the success in the world; they deserve it. Commercially, I can't go along with them completely. I've heard this is a great band to catch in person. It's nervous, though; very, very nervous music.

One of our arrangers did an arrangement in this style as an experiment.

I went around trying out trumpet and trombone parts, and I found it's very hard to find anything cohesive in any one part. You peck a couple of notes here, a couple there; while it sounds wonderful out front, it must be tough on the individuals in the sections.

For performance, balance and the hours they must have spent just getting that one side done, I'd give this four stars.

2. Shorty Rogers. *Swinging the Blues* (Victor). Marty Paich, piano; Bob Enevoldsen, valve trombone.

Shorty Courts the Count, is it? I was puzzled for a while—it sounded like Basie, and then again, it wasn't tight. . . . Shorty is a superb arranger and craftsman; as soon as it got to his solo, I knew what band it was, of course. . . . Was that a valve trombone or a bass trumpet?

I like to hear Basie as he interprets himself. For a student who wanted to hear somebody else's interpretation of Basie, fine; but the original is still my favorite.



Buddy Morrow

with all due respect to Shorty. I'd say about 3½.

3. Neal Hefli. *Summit Ridge Drive* (Epic). Billy Butterfield, trumpet.

This could be Tommy Dorsey when he was monkeying around with the jazz sound, with the vocal group and the Neal Hefli arrangements; sounds a little like Billy Butterfield.

I feel there is nothing cornier, nothing that swings less than a radio or TV vocal group; I've never heard one that moved me anywhere, except backwards. It's an old blues theme—originally featured by Harry James or Benny

Goodman? I'd say almost positively this was Dorsey, only because the rhythm was so tight. Two stars.

4. Chico O'Farrill. *Rhombocite* (Norgran). Arr. O'Farrill.

The mambo and Latin American influence in the last couple of years have given the jazz musician a chance to take off, where ordinarily he might not. Go into a spot and play wild jazz, they'll throw you out; but put a mambo or Latin beat to it, and they'll think it's great. But this wasn't. This was a very mediocre mambo effort; just another record. Two stars.

5. Pete Rugolo. *My Funny Valentine* (Columbia). Milt Bernhart, trombone.

The arrangement could have been more effective; the idea was wonderful, but it was a little cluttered. The use of oboe and English horn and everything goes back to way before I can remember—we used it with my old band; trumpet, trombone, muted or hat, and a baritone and two bass clarinets—we got a beautiful Ellington effect, and of course I'm an Ellington fan from way back.

Right after the war we decided to look for some new sounds, and I had a fine musician who played oboe, English horn, clarinet, flute, alto, tenor, bass clarinet, baritone—Roger Hartman, his name was—and we'd have as many as 25 combinations of sounds in one rehearsal, finding different backgrounds for the trombone. And the sound they use here is pretty much what we came up with.

This sounds like the Kai Wind-

Chet May Ink Columbia Pact

New York—While Chet Baker was cutting his second album of vocals for Pacific Jazz on the coast, sources close to him here indicated he is thinking of leaving Pacific Jazz when his current contract expires and may join Columbia. They report Columbia is interested in recording a second Chet Baker-with-strings set, among other plans for the poll-winner.

Baker, meanwhile, has engaged Jerry Morrison of Pic Enterprises (handling Harry James, Joe Castro, etc.) as personal manager and Joe Napoli as his public relations man. Current Baker personnel has Paul Bley, piano; Phil Ursu, tenor; Bob Neal, drums; Bob Whitlock, bass.

ing approach; it might be Kai. The effort was there, but there was too much that was unnecessary, and this impaired the full impact of the arrangement. Three stars.

6. Jack Teagarden. *Original Dixieland One-Stop* (Period). Jimmy McPartland, trumpet; Jo Jones, drums.

Well, as the little kids used to yell—mother, here comes the parade! Dixieland has always had a very, very happy feeling for me. I'd like to believe that the trombone was Miff Mole; it sounded very much like him, but then again it could have been Teagarden.

The trumpet might have been Napoleon or Butterfield. . . . Overall, I liked it very much for what it represented. The drummer could have soft-pedaled those cymbals that keep on screaming all the way through; even though he's an excellent drummer, he could have clamped those things a little bit. I enjoyed it; it's enthusiastic. Three.

7. Bud Shank. *Valve in Head* (Pacific Jazz). With Maynard Ferguson, Bob Enevoldsen, Stu Williamson, valve trombones.

Well, here comes the parade again! A modern-type enthusiasm, played by a bunch of boys who like what they're doing—certainly comparable, in effect and feel, with the record that preceded it. They're all very capable, and it made good sense.

The trombone player—I know it's a valve trombone or a bass trumpet—whatever he was, was excellent. The whole approach of the record was modern, and it had a beat; I don't know who played the alto. It might be the Brubeck group with a couple of added instruments. Was it? This rates at least a four for this type of music.

8. Woody Herman. *Four Others* (Columbia). Arr. Jimmy Giuffrè. Kai Winding, Frank Roshak, Vera Friley, Urbie Green, trombones.

Whichever Herd this is, it's wonderful music. I've heard it before; I know Winding's on it, and Vern Friley, Urbie Green, and another—and all four are excellent. The first one had a little trouble getting through; he had the ideas but got a little lost there. I've always admired Woody for his taste and for the great, swinging bands he's always had. For all-around performance, I'd give this at least four.

Afterthoughts by Buddy

Five-star records? The original Ellington record of *Warm Valley* has all the warmth, interpretation, everything—leaves nothing to be desired. There are very few records like that.

Bostic Breaks Color Line At Nashville Spa

New York—When Earl Bostic opens this month at the Celtic room in Nashville, Tenn., it will be the first time that a Negro group has appeared at that club.

Bostic will remain at the Celtic for three days, then goes on a tour of one-niters, and appears at the Palms club in Hollywood, Fla., for a week starting Feb. 23, before going back on the road for a long string of one-niters.



Hurry!

Final Days To Enter The \$5,000

Lawrence Welk

All America Music Competition

Time is running out! The LAWRENCE WELK ALL AMERICA MUSIC COMPETITION for instrumentalists and vocalists will officially close at midnight, March 10th, 1955. Here is the greatest search for individual musical talent ever undertaken in the United States! If you are between the ages of 18 and 25 years of age by March 10th, 1955, and if you play a musical instrument or sing—then THIS may be the

golden opportunity that you have been looking for. The gates of Hollywood, recording, and show business may be opened to you! You must be a resident of the United States—You must be between 18 and 25 years of age—You must record your talents. Full and detailed information is given herein. Read this ad carefully. You may be the winner of \$5,000 worth of valuable awards!

Judges:

John McGroen, Pres., Musicians Mutual Protective Association, Local 47, AFM, Los Angeles, Chief Judge. George Cates, Artists & Repertoire Mgr., Coral Records, Hollywood. Paul Smith, Music Director, Walt Disney Pkms., Burbank, California. Jack Owens, KABC Television, Hollywood—Bob Crosby, KNXT-CBS Television, Hollywood. Ralph Rush, Instrumental Music Dep't, U.S.C. Past Pres. Music—Educators National Conference. Sam C. Rowland, Contest Chairman, Local 47, AFM, Hollywood.

\$5,000.00 IN PRIZES AND AWARDS—The winner will receive the following:

1. A Coral Record of the winning contestant will be made with the Lawrence Welk Orchestra.
2. 500 records FREE.
3. All expense vacation for one week in Hollywood as guest of Lawrence Welk.
4. The Lawrence Welk Cash Award of \$500.00!
5. Round Trip by TWA to Hollywood.
6. A suite at the Hollywood Roosevelt Hotel during this vacation in Hollywood.
7. Television appearance on the Lawrence Welk Show over KTLA, Hollywood, which emanates from the Aragon Ballroom, Lick Pier, Ocean Park, California, sponsored by the Dodge Dealers of Southern California.
8. Guest appearances on other Hollywood shows.
9. Transcontinental radio guest appearance with the Lawrence Welk orchestra over the ABC Network.
10. Deluxe High Fidelity Webcor Tape Recorder. NOTE: 2nd and 3rd place winners will also receive Webcor Tape Recorders.
11. Guest of Walt Disney Productions and Paramount Studios.
12. Handsome gold Lawrence Welk Trophy properly crested and inscribed.
13. An appearance on the Lawrence Welk World-Wide radio show for the Armed Forces.
14. Photographic Memory Album of the Week in Hollywood and numerous other prizes!

Entry Application for

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Full Name of Contestant (This must be typed or carefully printed in ink).

Birthdate and year.

☐ Instrumental

This will certify that I am _____ years of age.

☐ Vocal

NOTE: The Winner Will Be Required To Submit Birth Certificate.

SIGNATURE OF CONTESTANT

(This must be signature in ink. DO NOT PRINT.)

Street Address or RFD.

City

(Zone) State

SIGNATURE OF PARENT OR GUARDIAN

NOTE: This must be signed in ink by the contestant and approved by parent or guardian if the contestant is below the age of twenty-one (21) years by March 10, 1955.

IMPORTANT: When properly filled out and signed, this Entry Application must be mailed with your photograph and recorded performance to: Lawrence Welk's All America Music Competition, Aragon Ballroom, Lick Pier, Ocean Park, California.

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to enter—You use only this simplified Entry Application. Fill it out carefully. Then, go to your nearest music store or Webcor Tape Recorder dealer who can record your voice or your instrumental performance, and record your entry. You may select any song or music you desire. BUT, your performance must not run longer than three minutes total. It may be shorter than three minutes, but not over.

Next

— After you have made a record or a tape of your performance; after you have filled out and signed this ENTRY APPLICATION, you clip out the Application and then enclose it in the same package with your recorded performance. THEN, enclose also a good photograph or snap-shot of yourself. Mail the single package by first class mail to: LAWRENCE WELK'S ALL AMERICA MUSIC COMPETITION, ARAGON BALLROOM, LICK PIER, OCEAN PARK, CALIFORNIA.

Remember

— You must have your entry in the mail and post marked before midnight, March 10th, 1955. All entries will become the property of Lawrence Welk and cannot be returned. Decisions of the Judges and the Contests Supervisory Committee will be final. Winners will be notified by Lawrence Welk on or before April 1, 1955.

Easter Week

— 1955, or at a time convenient to the winner of this competition, will be the week the winner will be flown to Hollywood via TWA where he or she will be the guest of Lawrence Welk for the entire week, with all expenses paid. Note under the Awards paragraph what events will highlight this important week in the winner's life. This will all happen to some capable young singer or instrumentalist—Will it be you?

Country & Western

**DOWN
BEAT**

Jim Reeves Entertains Troops Overseas, Asserts He'll Return

By BEA TERRY

"I'm going back over there as soon as possible," said Jim Reeves about his recent trip to entertain our servicemen overseas. "We have never had a more appreciative audience, and, believe me, you like to work hard when an audience shows such enthusiasm." Reeves joined a troupe of Hollywood entertainers in mid-December and left by plane from Hollywood, stopping first at Harmon field in Newfoundland.

After the first show there, Reeves was invited to join servicemen at the NCO club where he put on an impromptu program. "I sang until 4 a.m. for those kids," he said. "They wanted to hear things like *On Top of Old Smokey*, *Tennessee Waltz*, *There Stands the Glass*."

The group then went to France for a number of shows, including ones at bases in Chaumont, Leon, Chatteraux, and Paris. Then a number of bases in Germany turned out to welcome the show.

Reeves talked, he said, with many boys who always listened to *Louisiana Hayride* when they were home.

"I think every entertainer should make at least one trip to put on shows for those servicemen," Reeves said. "They would, too, I am sure, if they knew just how hungry those guys are for some entertainment from home."

Reeves was the only country artist to make the trip. Bud Widom,

an Armed Forces radio network disc jockey, reported that Reeves stole every show. "Those guys want good country music," Widom said. "They'd hardly let Jimmy off the stage."

C&W Top Tunes

1. Carl Smith—*Loose Talk* (Col)
2. Hank Snow—*Let Me Go, Lover* (RCA)
3. Hank Thompson—*New Green Light* (Cap)
4. Webb Pierce—*More and More* (Decca)
5. Faron Young—*If You Ain't Lovin'* (Cap)

Most Promising

1. Lorie DuVal—*Are You Mine?* (Abbott)
2. Eddie Dean—*I Dreamed of a Hillbilly Heaven* (Sage & Sand)
3. Carl Smith—*No, I Don't Believe* (Col)
4. Webb Pierce—*I'm Gonna Fall Out of Love* (Decca)
5. Ferlin Husky—*Little Tom* (Cap)

Among the disc jockeys reporting this issue are Chuck Neer, WIAM, Williamston, N. C.; Randy Blake, WJJD, Chicago; Dal Stalard, KCMO, Kansas City, Mo.; Tom Edwards, WERE, Cleveland, and Glen Stutzman, KYOU, Greeley, Colo.

Down Beat, which brings you thorough coverage of all facets of the musical world, is available on your newsstand every other Wednesday. Read it regularly.

Town And Country Music

By Bea Terry

Hollywood—Rex Allen joined David Brian, Vera Ralston, Hoagy Carmichael, Adolphe Menjou, and Adrian Booth on a trek to Missoula, Mont., the first week of February for the premiere of *Timberjack*. Allen emceed the stage show. . . . Billy Strange celebrated his fourth anniversary as a featured attraction with the Cliffe Stone *Hometown Jamboree* television show this week. In addition to this show on KTLA, Strange also is on Tennessee Ernie's CBS radio program five days a week. . . . Hank Penny and Sue Thompson were married in Las Vegas Jan. 29. They are playing club dates and guesting on TV shows. Both record for Decca.

Wade Ray now has a one-hour live radio show Sunday afternoon from Pasadena. Ray, his band, and guest artists fill the hour show. . . . Jim Brown, the movie actor who is television's Lt. Rip Masters on *Rin-Tin-Tin*, has been signed to a recording contract by MGM Records. He'll record first in c&w field. . . . Rex Allen stopped off in Nashville Feb. 7 for a recording session on Decca. . . . Jimmy Bryant, one of the country's top electric guitarists, rejoined Cliffe Stone's group after four months with Spade Cooley. Bryant previously had been with Stone three years.

Tex Williams has a new Decca album which includes some of his former hits on Capitol, *Leaf of Love*, *Smoke*, *Smoke* for two. . . . Jim Reeves guested *Town Hall Party* Feb. 5. He played several dates in southern California the same week and wound up his west coast visit with a recording session for Abbott. . . . Gene Autry, Gail Davis, Merle Travis, the Cass County Boys, and Carl Cotner played a two-week engagement at the Fat Stock show in Houston, Texas, which started Feb. 3. . . . Sandy Young, who has a two-hour c&w show on KTTV Saturdays, now has another hour each Sunday on same station. Later show features an entire pop group. . . . Jimmy Wakely has waxed Charlie Aldrich's tune, *When She Gets Tired of You*, on Coral. . . . Eddie Dean joined the Pee Wee King group in Cleveland Feb. 18 for a week of dates that took him to Chicago, Boston, Niagara Falls, Indianapolis, and Ontario, Canada.

Nashville Notes

By BILL MORGAN

From RadiOzark comes news that Grady Martin has been signed as music director of the new Red Foley television show on ABC. Martin comes well equipped for the job, what with his best selling *Slewfoot Five* records on Decca, plus his experience on *Grand Ole Opry*. This will make Grady, 24, one of the youngest music directors in the business.

Teddy and Doyle, the Wilburn brothers, split a recording session for Decca last month along with their old boss, Webb Pierce. The boys recently completed a guest shot on the Pee Wee King TV show in Chicago. Teddy, along with Pierce, is doing fine with their new recording of *I'm in the Jailhouse Now*. The tune was penned years ago by the late Jimmie Rodgers.

Covering Hit

Myrna Lorrie and Buddy De Val have a big hit out with their Abbott recording of *Are You Mine?* which it seems everyone in the business is covering. Wade Ray's out with beautiful new RCA Victor release, *There's No Fool Like a Young Fool*, and rumor has it that somebody on Columbia already has cut the tune and that it should be out soon.

Faron Young recently did a religious session for Capitol as did Carl Smith for Columbia. Carl just flew back to Nashville from Dallas where he played to capacity houses. Mattie Holmes and Salty O'Neil currently are working the Plantation Dinner club here in Nashville. Mattie is a sister to Martha Carson and a fine entertainer.

Roy Acuff, since his return to Nashville from his Alaska tour, has been busy with his Dunbar Cave resort getting it ready for

the summer trade. Roy and his band made a successful trip to Florida recently.

Tour Completed

Martha Carson recently completed a Florida tour with George Morgan, the Louvin Brothers and the Happy Goodman Family. The show was advertised as the "Martha Carson Spiritual Singathon." It played to capacity houses in Tampa, Fort Myers, Barstow, and Swainsboro, Ga.

Martha is scheduled to play Oklahoma before her next recording session in Hollywood. Blackie Bennett, former take-off guitarist with Martha, has rejoined the group, now known as "Martha Carson and Her Country Gentlemen."

In Nashville, Flamingo films scheduled more shooting of *Grand Ole Opry* films for television. Most Opry artists will be in town this month as a result of the filming.

Noel Ball, one of this city's top disc jockeys, back from a trip to Miami where he negotiated with more drive-in theaters for his taped music shows. Bill Carrigan, formerly a DJ with WSM, has left that station and is now with WMAK in Nashville. Bill is working an afternoon pop show aimed at the teenagers. Hawkshaw Hawkins recently did a session with Rita Robbins for RCA Victor. They recorded *Ko-Ko-Mo*.

Chuck Reed of Mercury recently reported to his draft board in Alabama and may go into the army about March 1.

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Gretsch Spotlight

"That great Gretsch sound" draws rave of another drum star, Bobby Rosengarden



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If you've been watching Steve Allen's popular TV show "Tonight" you've already heard the highly competent drumming of Bobby Rosengarden, newest drummer to "go Gretsch". Bobby, an NBC staff musician, formerly with Henry Busse, Alvy West, Milt De Lugg, also recorded with Hugo Winterhalter. Professionals everywhere respect and compliment his progressive ideas and solid technique. "Reason I go for Broadcasters is 'that great Gretsch sound'—it never lets me down." Try Gretsch drums yourself at your dealer and you'll know why so many popularity poll winners play Gretsch. Write for free new Gretsch Drum Catalog to FRED. GRETSCH, Dept. DB-3955, 60 Broadway, Brooklyn 11, N.Y.

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Heath Tape Due For U.S. Broadcast

New York—As a result of the successful Christmas and New Year's programs recorded by Ted Heath for use by NBC, the Heath orchestra has been signed for a 13-week series of half-hour broadcasts.

The shows, to be taped by BBC in London and shipped here, will be presented in a choice time slot, according to NBC officials.

The series marks the first time a foreign orchestra has been commissioned to record in this manner exclusively for American audiences.

"Not too many people realized the tremendous impact of this band," Bob Wogan of NBC said, "until we did those two special shows over the holidays and got a phenomenal reaction to them."

The first Heath show probably will go on the air in late June or early July.

THE HOT BOX

By George Hoefer

New York—Paul Barbarin, New Orleans drummer and veteran of the King Oliver, Luis Russell, Louis Armstrong, and Sidney Bechet bands, finally is attaining some of the

recognition that long has been due him. A year or so ago he left Chicago's Jazz Ltd. and returned to New Orleans with a determination to organize the best New Orleans jazz band he could find.

This winter Barbarin's New Orleans Dixieland band has been a hit at Childs' Paramount on Times square with their "parade style" that really swings. They have what Wingy Manone so often calls "that New Orleans drop."

Paul was born in May, 1901, in the Crescent City, less than a year after Louis Armstrong came on the scene, and, like Louis, one of his first experiences in music resulted from involvement with the law.

Hailed Into Court

Before he owned a drum he used to sit on the front stoop of his home and play rhythms with

two sticks and a couple of forks from his mother's kitchen. Next door lived a woman who insisted he was disturbing the peace, and when he didn't stop at her command, she called the police. Paul was jailed, and when he came before the judge, he was asked to prove he could play drums. This he did so well that the judge, instead of imposing a fine, gave him 50 cents and sent him home.

Barbarin's first professional engagements were with a jobbing string band, in New Orleans in 1915, called Johnny Prudence's Jazz band. Among others, the band featured clarinetist Albert Nicholas' uncle, Joe, who played cornet.

Paul's favorite drummer was Red Bolton, who had been a member of the vocal quartet Armstrong sang with on the streets of Story-



Paul Barbarin

ville before he took up horn playing.

The famed Olympia band, with Freddie Keppard, saw Barbarin in and out of the group several times. He also played many picnics, balls,

Flagstad Appearance To Help Symphony

New York—Kirsten Flagstad is coming out of retirement to sing with the Symphony of the Air in an all-Wagner program March 20 in Carnegie hall.

The Norwegian soprano, who made three "farewell" appearances on New York's concert and opera stages in 1952, will donate her services to help the Symphony of the Air (the former NBC Symphony orchestra) raise funds to sustain itself.

and parties at Milneberg resorts with Sidney Bechet and the late Buddy Petit. Paul is another New Orleans musician who says Petit was one of the greatest. He also heard Buddy Bolden when as a small boy he hung around back of Perseverance hall to listen to the band.

When Storyville closed in 1917, young Barbarin made his way to Chicago and got his first break in music there in 1918 when Roy Wolfsgle, a trumpeter, got him a job at Rinsberg's, 39th and Cottage Grove, with pianist Clarence Johnson's band which accompanied blues singer Edith Wilson.

While on this job he met Eddie Venson, the trombonist with the Original Creole Jazz band, who got him a gig at the Royal Gardens with a band Bill Johnson was getting together. This group included Lottie Taylor, piano; Johnson, bass; Venson, trombone. They later got King Oliver up from New Orleans to play cornet with them.

Hot Jazz

Paul joined Oliver's band, at the King's request, on Christmas eve, 1924, when Oliver opened at the Lincoln Gardens. The job lasted half the night—until a Christmas tree caught fire and flames destroyed the hall. There followed a long period with Oliver during the time Oliver was on the decline. Barbarin was with Oliver's Dixie Syncopaters at the Plantation and also accompanied the band on its ill-fated trip to New York.

In recent years Paul has played around New Orleans a great deal of the time. There were trips north for jobs with Red Allen at Chicago's Downbeat club and with Sidney Bechet in Springfield, Ill., back in the early 1940s. Much of his time in New Orleans was spent leading his own band, but this year came his first trip to New York with his group.

While in New York he recorded for Atlantic Records with his band, including Lester Santiago, piano; Danny Barker, banjo; Willie Humphreys, clarinet; John Brunious, trumpet; Bob Thomas, trombone.

Bonnemere Sets A Full Schedule

New York — Eddie Bonnemere and his jazz mambo sextet have a full schedule of one-week bookings ahead.

Bonnemere, who appears at the Loop lounge in Cleveland during the week of Feb. 21, will return to the Loop for another week May 16. On March 4, the group opens a week's engagement at the Manhattan center in New York, followed by one-week dates at the Comedy club in Baltimore, starting March 7, and the Waluhaje hotel in Atlanta, Ga., beginning March 15.

Berlin Ork Conductor

New York—The Berlin Philharmonic orchestra will be conducted by Herbert van Karajan, German conductor, on its first postwar tour of the United States and Canada Feb. 23-April 5. Van Karajan will take over the baton of the late Wilhelm Furtwaengler.

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Caught In The Act

(Jumped from Page 1)

fine sounding 16-voice choir.

After several years of concentrating on TV, the Waring crew is now offering production numbers which make use of many TV format ideas, yet retain the Waring sound that is so familiar to millions. A salute to our American heritage opened the program, which wound its musical path through a collection of spirituals that featured a recreation of an old-fashioned southern camp meeting. Of course, there had to be a minstrel show, an it was one complete with appropriate jokes, costumes, and some clever lighting effects.

The second half of the program was devoted to a collection of lullabys and love songs, then concluded with *Granada* and *Dry*

Bones in answer to requests from the floor. For a closer, Waring offered the enthusiastic crowd a deluxe edition of *The Battle Hymn Of The Republic*.

The entire production was as American as a Norman Rockwell *Sateve Post* cover, and it easily falls into the category of wholesome entertainment for young and old alike. Much credit must go to the individual artists and arrangers who names have been associated with Waring organization for many years. Singers Patty Beems, Dee Harless, Frank Davis, Gordon Goodman, Bob Sands, and Eddie Ericson, and arrangers Roy Ringwald and Hawley Ades all deserve plaudits for the fact that Waring wore well in Vegas.

—henry lewy

Johanie Ray; Ciro's, Hollywood

This date marked the Weeping Wonder's first local appearance since his film debut in *Show Business* (Down Beat, Jan. 26), a fact that may or may not account for the sellout business he was playing to every night at this writing. Whatever it is, eludes this reviewer.

Ray had added nothing to his doubtful value as an entertainer since he hung up some record hits on the strength of his unique—some might say freakish—style of delivery. Yet the applause and cheers he drew on almost every number from the majority of paying patrons—and at Ciro's those who pay anything pay plenty—seemed sincere. Only a few hard-heads just sat back shaking their

heads as though to say, "Can this guy be for real?"

Only "new" item in Ray's song-bag is *Alexander's Ragtime Band*, his "big number" in the film mentioned above. The rest are mainly the songs that brought him a kind of fame on records—*Little White Cloud*, *If You Believe*, *Walkin' My Baby Back Home*, *The Meaning of Love*, *Cry* (yes, even that one!) He literally fawns over his listeners in appreciation for their applause—or willingness to sit still and listen to him—and he ought to. He's a lucky guy!

Imperturbable Dick Stabile and the imperturbable members of his house band gave Ray their usual excellent support—but after all, they get paid to go through this.

—emge

Lucille Reed; Village Vanguard, NYC

Lucille Reed is making her first appearance on the New York supper club scene after several years in Chicago, where she won an increasing following, composed in significant part of musicians and show persons. It was Robert Clary and Leonard Sillman who called her to the attention of the Vanguard's Max Gordon.

For the last three years, Lucille had been working the Lei Aloha in Chicago on Monday and Tuesday nights, and before that gig, she'd been featured at the Streamliner with Lurlean Hunter and Les Strand. A pro for some six years, Lucille comes originally from Iron Mountain, Mich., and her only formal vocal training was obtained in high school.

On the basis of her Vanguard debut, she should have little trouble becoming a regular on the Vanguard-Blue Angel-Ruban Bleu circuit. Her basic vocal quality is not strikingly full-ranged or tonally opulent, but her taste and musicianship are of such imaginative flexibility that she surpasses a good many other night club singers more generously gifted by nature. Lucille's skillful phrasing, based on her tender care for lyrics, and her subtle beat make her a singer of quiet distinction.

Miss Reed makes the best possible use of these attributes through her superior choice of repertoire in tastefully spare arrangements by Chicago pianist Dick Marx. Outstanding in the show caught were *Because We're Kids*, *Bart Howard's* folk-like *My Love Is a Wanderer*, the blues-tinged *Smoking My Sad Cigarette*, the unjustly neglected *There Must Be Something Better Than Love*, and *No Moon at All*.

Lucille's presentation is simple and lacks the often forceful dra-



Lucille Reed

matic projection that many of the supper club sirens in New York have adopted. By contrast, then, Lucille's penchant for allowing the drama to come from inside the song is refreshing, but eventually she will have to accent her gestures, facial and body, somewhat more to cut through the conversation up-town.

In terms of records, Lucille could well build up a relatively small but steady musical corps of collectors as has Jeri Southern, but I doubt if she'll ever make the charts. She currently is unsigned. Lucille also has Broadway potentiality, especially in the context of an imaginative review like *New Faces*. At the Vanguard, Miss Reed is expertly accompanied by the house chamber group—Clarence Williams, piano and leader; Norman Keenan, bass; Carl Lynch, guitar.

—nat

Portia Nelson, The Larks; Blue Angel, NYC

Tall, slender Portia Nelson has the cool bearing of a Newport society arbiter. But together with the elegance of face, figure, and expensively simple dress, there is a rebellious humor and an impressive lyrical warmth.

Portia has been a major favorite in the chic east side rooms for some time. Her voice is unusually rich, clear, and accurate. Her phrasing is intelligently musical, and is born of a comprehension of lyric values that often makes the

song sound more worthwhile than it actually is (as when she sings Cole Porter's *Without Love*).

She can sensitively strengthen *The Gentlemen Is a Dope* and then move into unaffected, floating lyricism in a lovely version of *Bar Howard's My Love Is a Wanderer*. Miss Nelson is equally at ease in highly acidulous satiric material, such as Noel Coward's indomitable *Nina*, and the frank end of a love affair in a crowded supper club that sweetly begins,

Pulitzer Winners On 'Symphony Of Air'

New York—A special series of American music entitled "Music by the Pulitzer Prize Winners," is being presented at Carnegie hall by the Symphony of the Air. The first of these concerts were conducted by Howard Hanson on Feb. 13 and Izler Solomon on Feb. 20. Dean Eckertson will lead the orchestra on March 6, and Leon Barzin, on March 13.

Charles Ives, Aaron Copland, Douglas Moore, Quincy Porter, William Schuman, Howard Hanson, Walter Piston, Gian-Carlo Menotti, and Gail Kubik are among the composers represented.

"You're so dull, my love."

Portia, incidentally, frequently writes special material for other acts and has helped in the staging of reviews. From all perspectives, she is a remarkably valuable member of the night club and stage scene, and she also brings to it a distinctive type of beauty and charm that deserves wider exposure on television.

Making their first night club appearance anywhere are the Larks, a male quartet with piano accompaniment. Two of its members are graduates of the Golden Gate quartet, and two are alumni of the King Odum quartet. They wander with wide smiles through a routine and overlong set of standards like *Without a Song*, *There Are Such Things*, *St. Louis Blues*, and smoothened spirituals.

In showmanship, musicianship, and choice of repertoire, the Larks offer nothing new, and except for an unusually resonant bass their debut offers little promise for much success unless considerable thought is given to a freshened approach to their night club pursuits.

—nat

Al Belletto Quintet; Blue Note, Chicago

Stan Kenton's newest proteges, the Al Belletto quintet, may eventually become a successful group commercially, but they are going to find the going pretty rough on the big league type of jazz circuit that the Blue Note represents.

Group is composed of Belletto, alto sax; Fred Crane, piano and baritone sax; Jack Martin, bass, trumpet and French horn; Jimmy Guinn, trombone, and Bama McKnight, drums. In addition to all the doubling, the group offers McKnight as a singer, and they all combine on some five-way vocals.

All this versatility, combined with the group's obvious eagerness to succeed and please, will set very

Sylvia Syms; Cloister Inn, Chicago

Among the several prominent Cloister Innmates during the bistro's two years as a jazz academy, none has had quite the wowing powers of Sylvia Syms. Parlay, for instance, her strong and flexible voice, smart sense of jazz with perhaps too good a flair for accompanying dramatics, quick wit, and intimate friendliness—and it adds up to a stout helping of visual and vocal enjoyment that builds a following.

Where most girl jazz voices emulate that tenor sax sound, Sylvia's seems naturally akin to the alto, and her control of its nuances is exceptional. Her present repertoire is the sharpest she's brought to the Windy City yet, having in it, among what have become her standards, an assortment of fresh and seldom-heard tunes like *In*

Other Words, *My Woman's Intuition*, and *You Can't Have Everything*. All of her numbers are fine vehicles for her, and she does the utmost with all.

There's a rich vein of the Sophie Tucker brand of showmanship in this gal, resulting in her turning out a superb performance on the most restricting of stages. She's the kind of entertainer who can quash crowd noises with the first note—the same crowd noises that have quashed a few previous singers at the Cloister.

That's why she broke attendance records her last time in these environs and why she's back for an eight-week tenure now. She follows this stand directly with a repeat at the Village Vanguard in Gotham.

—les

Four Joes, Jimmie Komack, Phyllis Inez; Black Orchid, Chicago

Four personable young men who were discovered in the army by Eddie Fisher are making their Windy City debut currently, headlining a triple-deck singing show in the town's most intimate supper club. Why they fail to score with any punch is largely a matter of mis-slanting the act for the room.

Vocally, they're not bad. They're handicapped by a precariously small stage, by close quarters which make full-bodied harmonizing sound obtrusively rowdy, and by the fact that they've never had a hit record—which always manages to be a fillup to an act when all else fails. Not to be apologizing for them—would they stick to their singing and make low-pressure overtures to the audience, they should fare much better. This

nitery crowd likes a touch of sophistication with its music.

The Joes effect a nice harmonic sound on tunes like *Side By Side*, *Perfidia*, and *Oh, How I Miss You Tonight*. But it's not showing good sense to do such tunes as *Sh-Boom*, which is practically an advertisement for the Crew-Cuts. What's good for the competition is not good for them.

Jimmie Komack gets slightly better results with his humorous songs, many of which have been recorded for Coral. In his case it is not so much voice as the clever lyrics and zany facialistics that sell. A redhead named Phyllis Inez who conducts herself as a femme fatale in poker face, gets lukewarm results with a handful of tunes that are slightly preoccupied with sex.

—les

Down Beat Discovers

(Ed. Note: With this issue, we inaugurate a new department that will spotlight talent we think is ready to move up the ladder but has so far not had the opportunity to do so. Down Beat Discovers will appear frequently.)

Phyllis Branch; Blue Angel, Chicago

Neither a youngster nor a newcomer to the entertainments, Phyllis Branch has been recording for such obscure labels as Tuxedo and playing some of the lesser known cabarets in the east. In this sense she is no discovery of ours. However, *Down Beat* feels it is well past time for her rich vocal talents to be given greater attention and, if possible, exposure.

Not the least of her gifts is a kaleidoscopic range, something like Yma Sumac's. She has a larruping, rubbery voice that whips from register to register, the textures varying in a phrase from heady and high to throaty and deep, from roughly hewn to tenderly refined. These are not self-conscious colorations for gimmick effect, but the electrical essence of a genuine style. Her inflections are to marvel over, and her songs pack a wallop at any level.

In her present showcasing, she's fairly restricted to an East Indian selection in a Calypso revue. Accordingly she chirrups lush versions of *Oye Negra*, *Babala*, and *Cumbanchero*. When she does get leave for a single blues number, *I'm in a Lowdown Mood*, she sings it tearfully and with great impact, not overdoing the dramatics.

Miss Branch's jazz and general repertoire is extensive, and she is giving her first recital in the Blue Angel on the afternoon of March 20.

—les



Phyllis Branch

'House Of Music' In Stereo Accent

Chicago—House of Music, a three-hour Saturday afternoon music series on radio station WMAQ in Chicago, changed its format recently putting an accent on stereophonic sound.

The entire series is being broadcast now in stereo sound from experimental binaural tape recordings, hi-fi disc recordings, and the live music of the NBC Chicago orchestra directed by Whitey Bergquist. The show is emceed by disc jockey Tom Mercein.

The new series in an outgrowth of *New Dimension*, a local NBC program which pioneered stereo sound on radio, requiring the concurrent use of AM and FM sets for a full 3-D effect.

'Arabian Nights' Back In Spring

New York—Guy Lombardo's *Arabian Nights* will return next summer—June 23 through Sept. 5—to the Jones Beach Marine amphitheatre. The outdoor extravaganza will be directed by Leon Leonidoff, senior executive producer at the Radio City Hall.

The disappearing water ballet and the team of acrobatic snake dancers will be retained, a few more spectacular acts may be added, and there's a possibility that Lauritz Melchior and Ralph Herbert may be back in the show. A tour of arenas is planned for the mammoth entertainment after the Jones Beach engagement.

Marian Anderson Due Back At Met

New York—Marian Anderson, whose Metropolitan Opera debut was followed by two additional appearances in *A Masked Ball* in January, will be back at the Met next season to appear again in the Verdi opera and possibly in another opera.

Although the management of the Metropolitan wanted Miss Anderson for two more performances of *Masked Ball* scheduled for this season, the contralto was unable to fit them into her crowded recital schedule.

After a series of concert dates in America, Miss Anderson leaves the week of March 20 for her first tour of Israel, where she will remain until April 24. She then will go to Europe for additional dates.

Strictly Ad Lib

(Jumped from Page 3)

HOLLYWOOD—The Jazz Beat: Alto ace Bud Shank back from Australian jaunt with F. Sinatra and again onstand with Howard Rumsey's All-Stars at the Light-house, where we caught Bill Claxton shooting Lighthouse layouts for two national mags. And "Sleepy" Stein of KFOX (Long Beach, Calif.) now has all-jazz platter program going out from Light-house six nights a week (9-11 p.m. PST) . . . Well, it's happened. Jazz City, currently showcasing Chet Baker quintet (Paul Bley is Baker's new pianist), and heretofore dedicated to "modern sounds," comes up with Jack Teagarden & combo March 10. First time Big T. has played here since sister Norma came in as keyboarder. Mgr. May-

nard Sloate's comment: "Means nothing except Teagarden is a big attraction and we had a chance to get him" . . . Red Norvo home again for what will probably be long stand at Castle Restaurant, smart Beverly Hills eating spot. Tal Farlow still on hand and new member is Monty Budwig, bass . . . Harry Babasin routs those rumors his Nocturne record firm is folding, points to strong new releases featuring Steve White and Lou Levy and says watch for Nocturne's new "Music in Hollywood" series starting with the Bobby Troup Trio's 12-inch LP.

Supper Spotting: Peggy Lee into to Ciro's Feb. 23 . . . Perez Prado band, which blew them out at the Mocambo, is blowing them in at Crescendo right next door this deadline, and was held over through Feb. 29 . . . Sam Donahue (And His Billy May Band) follows current Les Elgart at Palladium March 8,

with Eddie Howard up for his first Palladium date April 5 . . . Freddy Martin, who recently added a vocal group. The Honey Brothers, continues at Coconut Grove with current headliner Marguerite Piazza . . . Ditto Skinnay Ennis at Statler Hotel with ice show that followed George Gobel for four-weeker starting Feb. 14.

—emge

SAN FRANCISCO—Jerry Dodgion now leading the house band at the Black Hawk, with Dottie Grae on drums, Dean Riley, bass, and Vince Guaraldi, piano . . . Slim Gaillard finally showed up for his gig at the Downbeat club. He got there at 1 a.m. the night he was to open, and since then has been feuding with club op Helen Noga . . . Jackie Cain and Roy Kral doing fine business at the Purple Onion, to which jazz is strange fare indeed . . . Vernon

Alley set to take a trio into Facks. Cal Tjader has another Fantasy session in January . . . Helen Forrest followed the Mills Brothers into the Fairmont hotel in February. And on opening night, she had a \$5,000 mink coat stolen . . . Libera signed for a Feb. 27 concert at the Cow Palace, which would give him a \$49,000 gate at a sellout. Would be his second highest to date.

—ralph j. gleason

MIAMI—One of the few spots doing good early February business was the Beachcomber, which offered Louis Armstrong's small group, the Ritz Brothers, and the DeMarco Sisters. It split tourists' loot with the Copa and the adjacent corner, which paired J. Durante and S. Davis Jr. . . . Herbie Brock stayed behind the piano in the Circle bar, Miami Springs . . . Tony Martin reportedly had to re-

nege on a contract with the Fontainebleau which conflicted with a previous agreement to go into the Beachcomber. Latter spot set him . . . This left the Fontainebleau hard pressed to line up a show to follow Patti Page in one week . . . Billy Daniels returned for his second engagement this winter at the Casablanca hotel.

Duke DeMay installed at the Southward hotel in Fort Lauderdale for a long run behind his piano . . . Celeste Holm followed Kay Thompson at the Balmoral hotel . . . Ted Lawrie, Barbara Sharma, and the Fausto Curbello group making the music at the Moulin Rouge room of the Di Lido hotel . . . Joyce Bryant headlining the function in the Sans Souci's Blue Sails room.

New pianist with Goldy Jr.'s trio was Billy Brown, as Goldy's trio wound up its run at the Shore-mede. Brown replaced Skip Lake, who cut out to play a job in the Virgin islands . . . Joe Mooney went into the lounge of the Vagabonds' spot on Biscayne Blvd., a change in the location's previously jazzless atmosphere . . . And for the high decibel set, the Red Caps of Steve Gibson still at the Copa lounge, and the dauntless Treniers still are at Ciro's.

—bob marshall

BOSTON—Dave Brubeck packed Hancock hall for two-show concert on the 5th . . . Stars of Birdland kicked off tour in Symphony Hall with Basie band, Sarah Vaughan, George Shearing quintet, Stan Getz, Erroll Garner, and Lester Young on the 11th . . . Dizzy Gillespie presented one of the swiftest small groups to hit town during his week at Hi-Hat. Johnny Smith teamed with Ink Spots for a quiet week following Diz . . . Modern Jazz Quartet plus Max Roach-Clifford Brown package now in Storyville, with Duke Ellington due in on 25th. Bird and Basie slated to follow . . . The Stable planning to enlarge their room due to success of jazz policy with Jazz Workshop, featuring Herb Pomeroy, trumpet; Vadri Hartitunian, tenor, and Ray Santisi, piano.

Nick Jerrett has moved his trio into the Stuart Manor, with Shelly (Turn to Page 26)

Chi's Lyric Theater First Year Success

Chicago—This city's only and infant opera company, the Lyric Theater, wound up its first season with a deficit of \$13,958, which, since red ink was expected, represents an auspicious start for the new company. It had been unanimously saluted by the critics and received immediate national attention for its star, Maria Callas.

The debt will be paid by the opera's auxiliary the Lyric Guild, which embarks on a \$300,000 fund raising drive this spring for the coming season. A new 24-performance schedule has been devised with several money-saving factors to reduce operating costs without compromising quality. Managing director Lawrence V. Kelly said the company would not try to meet expenses by raising ticket prices.



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Band Routes

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Strictly Ad Lib

(Jumped from Page 25)

Soreff on piano and Bob DeCosta singing from behind the bass. DeCosta looks like a vocal find, for anyone interested in new talent... Bonnie Wetzel still swinging with Lou Carter at Darbury room... Al Donahue still providing good supper and dance music in Statler, with Josh Gerber on drums... Sabby Lewis back into Show Time with entire band... Faith Winthrop still in Bermuda at Harmony House... Joan Weber finished week at Blinstrub's Village, with McGuire Sisters finishing up this week... Gordon MacRae broke all existing records at Blinstrub's with fantastic week of crowded tables.

—bob martin

Notice

All dance orchestras which wish to be included in *Down Beat's* third annual dance band directory, to be published in the April 20 issue, on stands April 6, should send press books, pictures, and any other pertinent material to Dance Band Directory, Down Beat, 2001 Calumet Ave., Chicago 16, Ill. Information must be received by March 1 to assure inclusion.

Buckner, Milt (Pepe) Philadelphia, Pa., Out 2/26, nc
Burgess Trio, Dick (Gladstone) Casper, Wyo., h
Cavanaugh, Trip, Page (Club 47) Studio City, Calif., Out 3/2, nc
Charms (On Tour) SAC
Cloviers (On Tour) SAC
Condon, Eddie (Condon's) NYC, nc
Dante Trio (Officers Club) Port Bragg, N. C., nc
Davis, Bill (Savoy) L. A., 2/25-27, h
Dee Trio, Johnny (Tropical Garden) New Jersey, nc
Dennett Trio, Jack (J & L Lounge) Rochester, N. Y., 2/28-3/13, cl
Dixieland Rhythm Kings (Beverly Cavern) L. A., Out 3/15, nc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Gallard, Slim (Tiffany) L. A., Out 2/26, nc
Gibbs Trio, Ralph (El Morocco) Charlotte, N. C., nc
Gibbs, Terry (Royal Nevada) Las Vegas, Nev., nc
Gill Trio, Elmer (Ebony Cafe) Seattle, Wash., Out 4/2, cl
Gilmore Quartet, Stiles (Top Hat) New London, Conn., nc
Harris, Lenny (Syracuse) Syracuse, N. Y., Out 4/7, h
Heywood, Eddy (El Rancho) Chester, Pa., 2/23-27, nc
Hunt, Pee Wee (Sands) Las Vegas, Nev., nc
Jaquet, Illinois (Colonial Tavern) Toronto, Canada, 3/7-13, nc; (Mayfair) Kansas City, Mo., 3/18-20, h; (Savoy) L. A., In 3/25, h
Johnny & Joyce (Otto's) Albany, N. Y., nc
Jordan, Louis (Cafe Society) NYC, nc
Lec, Vicki (Pescok Lane) Hwd., nc
McGee, Bill (Antony) NYC, h
McPartland, Jimmy (Metropole) NYC
McPartland, Marian (Hickory House) NYC
Monte, Mark (Plaza) NYC, h
Orlofs (Pepe) Philadelphia, Pa., Out 2/26, nc
Parker, Charlie (Storyville) Boston, Mass., 3/10-16, nc
Parker Combo, Howard (Trade Winds) Denver, Colo., nc
Pavone, Tommy (Rock Garden) Williamsport, Conn., r
Peri Combo, Bill (Pump Club) Pensacola, Fla., nc
Pryor, Red (Apache Inn) Dayton, Ohio, 3/10-14, nc
Restum, Willie (Copa Casino) Buffalo, N. Y., nc
Rico Trio, George (Silver Spur) Phoenix, Ariz., nc
Roach Quintet, Max (Colonial) Toronto, 3/14-18, nc
Rocco Trio, Buddy (Rustic Lodge) North Brunswick, N. J., nc
Simmons, Del (London Chophouse) Detroit, Mich., Out 4/26, nc
Sorrell Trio, Frank (Picadilly) NYC, h
Spanier, Mungus (Preview) Chicago, Ill., Out 3/13, cl
Spence Twins (On Tour) SAC
Stanton Trio, Billy (Hayes) Jackson, Mich., In 3/1, h
Synoptrons (Junior's) NYC, cl
Teagarden, Jack (Blue Note) Chicago, Ill., 2/23-3/6, nc; (Jazz City) Hwd., In 3/11, nc
Three Jaks (Romano Inn) Colmar Manor, Md., nc
Traban, Lil & Free (Skylark) Pensacola, Fla., cl
Treniers (Ciro's) Miami Beach, Fla., nc
Vera, Jose (Muehlbach) Kansas City, Mo., h
We Three Trio (Auge's) Minneapolis, Minn., Out 3/5, nc

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AI—Abe Tuchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 590 Madison Ave., NYC; MG—Moe Gale, 48 West 40th St., NYC; O—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 35 Rockefeller Plaza, NYC; WMA—William Miller Agency, 1740 Broadway, NYC.

Albert, Abbey (Statler) Detroit, Mich., h
Alexander, Stan (On Tour) Associated Orchestra Agency
Baker, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (Elgin Air Force Base) Crestview, Fla., Out 2/20
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, Ill., h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC
Bunse, Henry (On Tour—South) GAC
Carter, Tony (Stardust) Bronx, N. Y., h
Chandler, Joy (Aroclis) NYC, Out 3/7, h
(U. S. Naval Station) Bainbridge, Md., In 3/8
Chavale, Los (Copa City) Miami, Fla., Out 3/20, h
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Balmoral) Miami, Fla. Cross, Bob (Statler) Buffalo, N. Y., Out 3/10, h
Cugat, Xavier (Saxony) Miami Beach, Fla., Out 3/3, h
Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1955
Eldred, Les (Palladium) Hwd., Out 3/7, h
Ellington, Duke (Enlisted Men's Club) Newport, R. I., 2/24-3/6
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
Fina, Jack (Claremont) Berkeley, Calif., h
Fisk, Charlie (Palmer House) Chicago, Ill., h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Aragon) Chicago, Ill., Out 3/11, h
Garber, Jan (Roosevelt) New Orleans, 3/7-30, h
Harris, Ken (Mayflower) Washington, D. C., Out 3/12, h
Jara, Joe (Brown's) Lech Shadrake, N. Y., h
Jermine, Henry (Edison) NYC, h
Jenkins, Dick (Statler) NYC, 2/25-3/4, h
Kenton, Stan (Crescendo) Hwd., In 4/22, nc
Kisley, Steve (Statler) Buffalo, N. Y., h
Laine, Buddy (On Tour—Midwest) Midwest Artists Corp.
LaSalle, Dick (Baker) Dallas, Texas, Out 3/8, h
Legis, Ted (Roosevelt) New Orleans, Out 3/2, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Chicago Terrace) Chicago, Ill., In 3/1, nc
McGuffin, Don (Radison) Minneapolis, Minn., h
McGuffin, Wayne (Highland's Clubhouse) Kennewick, Wash., Out 7/23/55, h
McIntyre, Hal (On Tour—South) GAC
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—East) GAC
Martin, Freddy (Ambassador) L. A., Out 3/23, h
Masters, Frankie (Conrad Hilton) Chicago, Ill., h
May Band, Billy: Sam Donahue, Director, (Palladium) Hwd., 3/8-4/3, h
Mooney, Art (Meadowbrook) Cedar Grove, N. J. (weekends only), rh
Morgan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Mozian, Roger King (On Tour—East) GAC
Noble, Ray (On Tour—England) MCA
Paster, Tony (U. S. Naval Station) Norfolk, Va., 3/8-11
Perrault, Clair (Statler) Hartford, Conn., h
Petti, Emil (The Club) Birmingham, Ala., Out 2/25, nc
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Reed, Tommy (Muehlbach) Kansas City, Mo., h
Rey, Alvin (Aero-Marine Club) Seattle, Wash., Out 2/28, nc
Rudy, Ernie (On Tour—Midwest) GAC
Sando, Carl (Statler) Hartford, Conn., h
Sheldon, Kenny (Jersey City Garden) Jersey City, N. J.
Spitainy, Phil (Chase) St. Louis, Mo., Out 2/3, h
Spivak, Charlie (On Tour—Texas) MCA
Straeter, Ted (Plaza) NYC, h
Rudy, Joseph (Shamrock) Houston, Texas, Out 3/2, h; (Mayflower) Washington, D. C., In 3/14, h
Thornhill, Claude (On Tour—East) GAC
Waples, Buddy (Jack Valentine's) Fort Lauderdale, Fla., Out 4/10, nc
Watkins, Sammy (Statler) Cleveland, Ohio, h
Weems, Ted (Rice) Houston, Texas, Out 3/8, h
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b

Combos

Airline Trio (Governor Clinton) NYC, h
Allen, Henry "Red" (Metropole) NYC
Ammons, Gene (Lido) Cleveland, Ohio, 3/21-27, cl
Armstrong, Louis (On Tour—Midwest) ABC
August, Jan (Park Sheraton) NYC, h
Bellotti Quintet, Al (Otto's) Latham, N. Y., Out 2/25, nc; (Frolic) Columbus, Ohio, In 3/4, nc
Benny's Trio (Beaver) Montreal, Canada, Out 4/17, nc
Bonhomme (Loop) Cleveland, Ohio, Out 2/27, cl; (Comedy) Baltimore, Md., 3/7-13, nc; (Wahhaje) Atlanta, Ga., 3/15-26, h
Branton Trio, Bob (Mardi-Gras Grill) Seattle, Wash., cl
Brubeck, Dave (On Tour—Midwest) ABC

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Feb. 4, and Georgie Shaw scheduled for Feb. 26 . . . Pianist Artur Rubinstein was guest soloist with the Detroit Symphony orchestra, conducted by Paul Paray, Feb. 3 at Masonic auditorium. Ethel Waters did a concert there Feb. 2, featuring tunes from her hit shows.

—azalea thorpe

WASHINGTON, D. C. — An added starter to the ever-increasing field of jazz clubs is Olivia's Patio lounge where Stan Getz kicked off the new policy with a frantic week ending Feb. 5. Chris Connor, backed by the Ralph Sharon group, followed on the 7th, and Herb Jeffries closed a week on the 19th. Two big package shows played the city within four days. On Feb. 10, Dave Brubeck four, Carmen McCreia, and the Modern Jazz Quartet entertained an enthusiastic audience at Uline's arena. The following Sunday, the huge Birdland assembly moved into the D. C. Armory for an equally successful stand . . . One of the town's plushier supper clubs—the Harlequin room at the Statler—has been dark for more than two weeks because of the consistent red ink.

The lovely Joyce Carr has returned to the singing wars following a lengthy layoff. Her new location is the Colony lounge, with Stan Mayer assisting on piano . . . Nat Cole is skedded to follow the Mae West troupe at the Casino Royal on March 6. The De John sisters closed a week on that stand on Feb. 12, as did the crowd-pleasing Tony Pastor-Mickey Shaugnessy combination on the 19th . . . D. C.'s controversial "Birdland" is now officially Birdcage, with ex-Lionel Hampton tenor man, Billy Williams, providing the go-go-go rhythms.

—joe quinn and tex gathings

CLEVELAND—Feb. 6 brought a big rhythm and blues jamboree to the Cleveland Arena. Reminiscent of the old Alan Freed epic, this show boasted The Clovers, Joe Turner, Bill Doggett, The Charms, and Paul Hucklebuck Williams and his ork . . . Arthur Godfrey's Mariners play at the Cory Methodist Church on March 11. Any appearance they make around here is usually an early sellout . . . There's a slight switch of local songbirds and piano players in some of the popular miteries. The Terry Twins aided by the piano of Eddie Ryan checked in at the Alcazar's Cafe Intime. Howie Mather has moved to the new Olmsted room, and Bob Dubbs and Mimi Kelly are delighting the patrons in Korman's Back room. Miss Kelly is the daughter of actor Paul Kelly, and her unusual styling and sometimes offbeat tunes are just what this room has been looking for since Barbara Page and Dick Mone left the place.

Nelson Eddy followed Denise Darcel in the Hollenden's Vogue room. Valentine's day brought Iona Massey to the Vogue's spotlight for a two-week . . . The Theatrical Grill has Buddy Greco, Nelson Eddy followed Denise Darcel in the Hollenden's Vogue room. Valentine's day brought Iona Massey to the Vogue's spotlight for a two-week . . . The Theatrical Grill has Buddy Greco,

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Maureen Schaeffer, and the Ellie Frankel trio to provide the merriment . . . Eddie Heywood and crew followed Joe Loco into the Loop.

—m. k. mangan

TORONTO—Dave Brubeck's concert at Oakville, Ontario, sold out two weeks before the event . . . The Deep River Boys played a weekend at the Brant Inn in Burlington, and Duke Ellington's band was scheduled to follow them . . . Joan Weber was slated for a visit to the Casino theater . . . The Max Roach-Cifredo Brown group, whose January visit was canceled, booked into the Colonial for a week starting March 14 . . . Joe Loco's mambo band played the Colonial, though the spot hasn't a dance floor and he was wasted. Dinah Washington was set to come in Feb. 14.

The Hi-Fi Four, another local quartet from St. Michael's cathedral choir school, have signed an RCA contract and picked up several good bookings, including one at McVan's in Buffalo. They also did some local TV work . . . The Town Casino in Buffalo used Steve Allen's Eydie Gorme recently . . . The Barclay hotel was trying hard to get Dennis Day for March 17.

—bob fulford

MONTREAL—The final lineup of the Jazz At Its Best All-Stars that recorded for the CBC Transcription Service included Al Bauhis, clarinet; Billy Graham, drums; Gordie Fleming, accordion; Pete Gravel, bass; Buck Lacombe, guitar, and Yvan Landry, vibes . . . Bill Kenny and the DeJohn Sisters at the Seville theater, followed by the Four Aces . . . Mel Howard back on piano in the Candlelight room at the midtown Monterey for the past few weeks . . . Wyoma Winters at the El Morocco on another of her Canadian visits . . . Ross Mason fronts a 12-piece dance band in the main ballroom at Victoria hall, while Paul Notar's Latino jazz group plays downstairs.

—henry f. whiston

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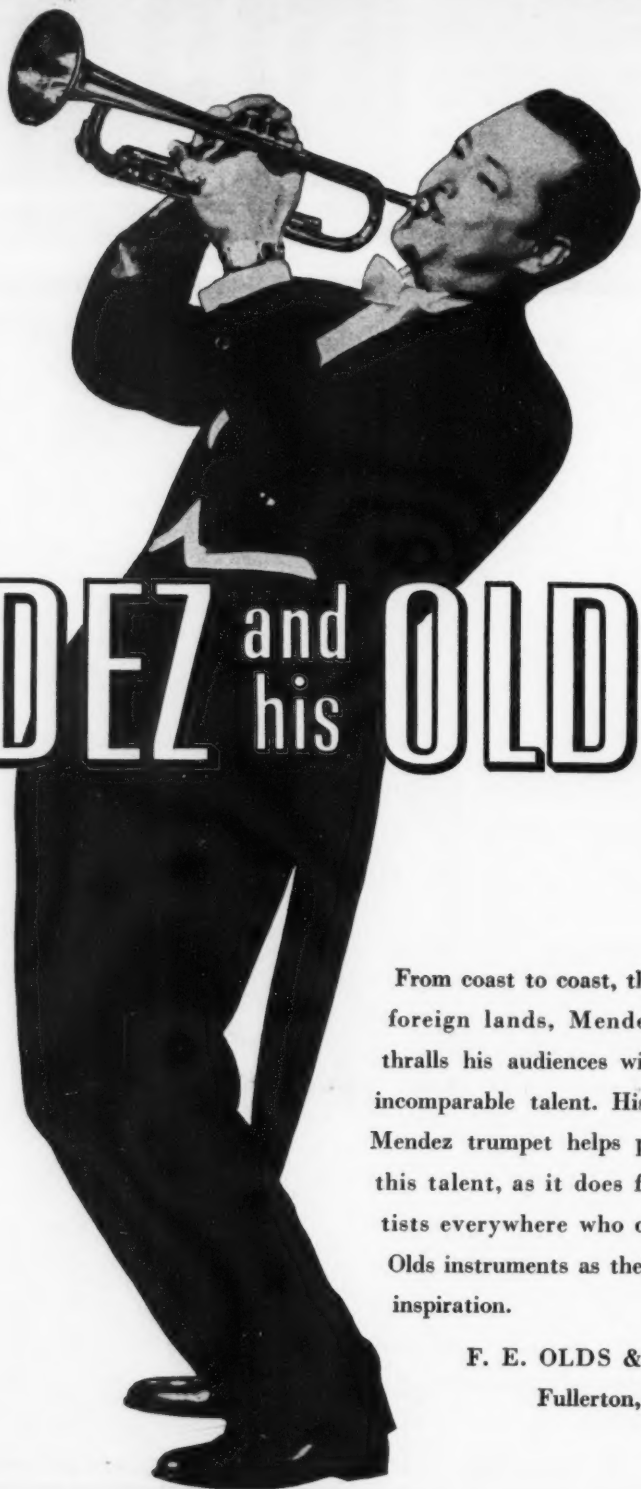
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American Bandmaster Association Holds 1955 Convention In Elkhart

Elkhart, Ind.—A succession of the nation's top band directors, headed by the dean of them all—Dr. Edwin Franko Goldman—took turns leading the University of Michigan Symphonic band to climax the 1955 convention of the American Bandmasters association here Feb. 19.

The concert, held in the 8,500-seat North Side Junior high school gymnasium, featured the 114-piece Michigan band under the direction of Dr. William D. Revelli.

Taking turns as guest conductors were Dr. Goldman; Henry Fillmore; Karl King; Lt. Col. William Santelman, director of the U. S. Marine Corps band; Comdr. Charles Brendler, director, U. S. Navy band; Col. George Howard, director, U. S. Air Force band; Maj. Francis Resta, director, West Point band; Dr. A. A. Harding, dean of college band directors; Harold Bachman; Glenn Cliffe Bainum; Raymond F. Dvorak; James Harper; Arthur Williams, and Paul Yoder.

The concert brought to a close a four-day meeting of the association at which delegates heard talks by Brendler, ABA president; E. L. Danielson, mayor of Elkhart, and Dr. Goldman.

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The business agenda of the convention follows:

Feb. 16—Registration, Hotel Elkhart, 1 p.m.; membership committee meeting, 3 p.m.; buffet supper and mixer hosted by Elkhart musical instrument manufacturers, Empire Room, 6 p.m.

Feb. 17—Committee meetings, 9 a.m.; business session, Empire Room, 10 a.m., for nomination and election of associate members with president's address and talks by Danielson and Dr. Goldman; business session, 1:30 p.m., for election of active members nominated in 1954 and nomination of active members for vote in 1956.

Feb. 18—Committee meetings, 9 a.m.; business meeting for nomination of new members, 10 a.m.; business session, 3:30 p.m.; annual banquet, Hotel Elkhart, 6 p.m.

Feb. 19—Associate members' meet-

ing, 9:30 a.m.; business session for election of officers, 9:30 a.m.; concert, University of Michigan band, 8 p.m.

Up Beat No. 2

This is the second edition of *Up Beat*, the supplement for instrumentalists that appears once each month in *Down Beat*. The next issue will contain many more outstanding solo examples from the top musicians on each instrument, including another Sharon Pease piano column and examples for tenor sax, a Conte Candoli trumpet solo, a trombone solo, more drum examples, and others. It will be in the April 6 *Down Beat*. Watch for it.

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Clarinet

De Franco Talks About Harmony

By Buddy DeFranco

(Ed. Note: The following material appears in DeFranco's book, *A New Approach to Modern Music*, published by the G. LeBlanc Co., Kenosha, Wis., and copyrighted by them.)

This time, I would like to discuss harmonic structure.

I will assume that the reader understands the basic nature of harmony, of the various intervals, and the most commonly used chords. Since the clarinet can play chords only in arpeggio form, when we are called upon to play a C chord, the clarinetist will play the notes C-E-G either in their normal or in some inverted form at the player's discretion. (Fig. 16)

Now, we can elaborate on this simple chord by adding the sixth (in the case of the C Major chord, the sixth would be A), or by adding the ninth (D), or major seventh (B natural), whichever is appropriate to our needs. (Fig. 17)

When jazz was first introduced, a few altered chords such as the flat third and the flat seventh were used to excess. The flat third when played with a growl tone (produced by hum-

(Concluded on Page 5)

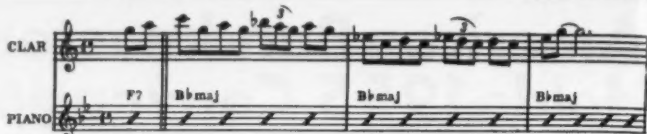


Figure 16

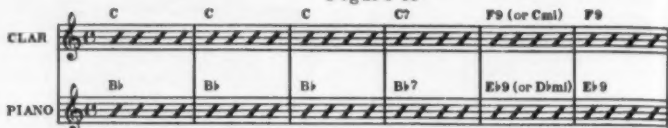


Figure 17



Figure 18

the NEW

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Krupa's Noted 'Dark Eyes' Solo

(Ed. Note: Here is the concluding section of Gene Krupa's famous drum solo on *Dark Eyes*, Columbia 38147, the first part of which appeared in *Up Beat*, February 9.)

Professional drummers, traveling with bands or groups in the pursuit of their livelihood, visit major cities, all of which usually boast the presence of an outstanding virtuoso of percussion as a resident. It's always worthwhile for a drummer to visit these artists and, whenever possible, take a lesson or two. They'll always learn something new and useful that will broaden their knowledge and improve their performance.

Of course, it's always advisable to study the works of the masters. Any student of popular music can thus profit from the recordings of those who have gained enviable reputations in their field. Of course, more is to be gained from watching these men perform personally, but this good

fortune is not always convenient.

Rudiments should be graceful. It's obvious that the more graceful drummers, those who always seem to know the correct things to do with their hands, are those well grounded in the fundamentals of drum technique. Knowing what to do at the moment and how to put this knowledge to profitable use, not only gauges the drummer's ability, but also serves as a measure for his salesmanship. Spontaneity and precision come only as a result of thorough schooling and continuous practice.

Though salesmanship is an important fundamental item in the performance of a good drummer, don't try too hard to sell yourself. An ideal drummer sells himself automatically, and salesmanship is a resultant but not a prime factor. All things being equal, it requires little effort on the part of a drummer to "sell out."

Too often a neophyte drummer will shoot the works on show and become a rhythmic menace to the rest of the band. When the band screams, the drummer should be the essence of simplicity. Someone has to become the "bottom" while the brass or reeds are taking off. So, unless the drummer takes that bottom, he spoils the effect of the featured section by trying to jam out their melody. Don't try to play a lead all the time. The drummer's job is to build sound rhythm, then when he gets to "take off," take it! He'll not only have built up a solid rhythm, but won't have thrown away everything by trying to augment section rhythms with a bunch of riffs.

As a parting remark I'd again like to answer the question so often put to me by students and fans alike, "Are good drummers made or born?"

Good technicians are made; good drummers are born.

The musical score is a complex drum solo for Gene Krupa's 'Dark Eyes'. It consists of ten staves of music. The notation includes various drum symbols and instructions. The first staff has a 'closed Hi Hat' instruction. The second staff has an 'open' instruction. The third staff has a 'p cres.' instruction. The fourth staff has a 'rim shots on all accents for snare drum' instruction. The fifth staff has a 'cym.' instruction. The score includes various drum notation symbols such as R.S. (Right Stick), L.S. (Left Stick), and various rhythmic patterns.

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Accordion

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Those who wish to succeed in the modern field today absolutely must have this quality, at least to some degree. The classical accordianist cannot improvise. He must adhere strictly to the score, never violating the plan set down by the composer. On the other hand, the jazzman is constantly deviating from the music, sometimes in excess. Good taste and discretion are important in improvisation, for it can be overdone.

After the intro, it would be wise to play the first chorus as written, then take off on the first eight bars,

playing the second eight as written. The bridge (where the change of melody occurs, in the center of the piece) should be played as written, then take off with some more improvisation. In other words good judgement on your part is necessary. Above all, the melody should not be lost to the listener. After the melody line has been well established, then it is time for deviation, and then only in small doses.

Most popular tunes are made up of 32-bar choruses. The first, second, and fourth eight bars contain the same thought. The third eight bars are made up of an entirely different melody, and are referred to as the bridge. As you have discovered by now, some pop tunes have more than the 32 bars, but usually the eight-measure theme holds true.

For effective improvisation, one

should have a thorough knowledge of chord structure. To be able to spell and play any chord in any inversion is of paramount importance for extemporaneous playing.

I have selected *What'll I Do*, from Irving Berlin's *Accordion Folio #1* as an example of improvisation. The first eight bars carries single note melody. The example shows the second eight with pickups (C-D-E). Notice the melody in large notes with the improvisation in small or cue notes.

I elected to do this in both of Irving Berlin's books, so that the more experienced player could use the cues for dressing up the selection. In the next issue of *Up Beat* I shall include some more examples taken from the same selection. Work out the technical problem of fingering and playing properly, and in the following issue I will detail the whys and wherefors of the cues. (Please direct all communications to Cliff Scholl, 2 Oak St. N., White Plains, N. Y.)

What'll I Do

Ex. 1

Words and Music by
IRVING BERLIN

Accordion Arrangement by
CLIFF SCHOLL

(Play cues alone 2nd Chorus if possible)

Violin 1

WHAT - 'LL I

DO when I am wond - 'ring who is

kiss - ing you WHAT - 'LL I DO WHAT - 'LL I

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